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MIDWAY READERS

TEACHERS HANDBOOK

LAIDLAW BROTHERS
Incorporated
CHICAGO - - NEW YORK

MIDWAY READERS

TEACHERS HANDBOOK

BY

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CONTENTS

PART I

General Discussion

PAGE

Reading and Reading Aloud 5
Overcoming Speech Defects 20
Literature in the Intermediate Grades 24

PART II

The Midway Readers and How to Use Them

Ethical Significance of the Midway Readers 29
How the Midway Readers Should Be Used 37
Developing Literary Appreciation Through the Midway Readers 41
A Plan for the Stories 45
Dramatic Composition Based on Stories 50
The Use of Tests in the Midway Readers 54

PART III

Lesson Plans

Introductory Statement 57
Lesson Plans—Book One
In the Heart of the Forest 59
At the Palace Gates 61
The Choice 62
In the Snow 64
Under the Oak Tree 65
The New Partner 66
The Broken Promise 67
Light in the Darkness 69
The Gold Ring 70

Lesson Plans—Book Two PAGE

In the Service of the King 72
The Basket of Flowers 74
Over the Sea 75
Comrades 77
The Message 78
To the Rescue 80
The Ruined Castle 81
The Midnight Hour 82

Lesson Plans—Book Three

After Long Years 84
The Captive 85
The Artist's Masterpiece 87
The Vineyard on the Hillside 88
The Damaged Picture 90
Memories Awakened 91
The Inheritance 92
How It Happened 93
From Royal Palace to Lowly Hut 95
The Ugly Trinket 96

Models for Dramatic Composition

Book One—The Choice ..... Page 75 98
Book Two—The Midnight Hour .. Page 201 107
Book Three—The Inheritance .... Page 149 118

Directions for Conducting a Test 125

Test Lesson—Book One 126
Test Lesson—Book Two 127
Test Lesson—Book Three 128

TEACHERS HANDBOOK

FOR USE WITH THE

MIDWAY READERS

PART I

GENERAL DISCUSSION

READING AND READING ALOUD

There is no more unreasonable school method than trying to teach children to read by making them read aloud. In order to decide the proper method of teaching children to read, it is first essential to recognize clearly the difference between the processes of the mind in reading silently, and in reading aloud; between reading to gain quickly and definitely the meaning of the printed matter to be read, and reading the same matter aloud.

Reading is really the process of taking into our minds the thought recorded in visible language. Reading aloud is a compound process of first recognizing the thought in the visible language, and then trying to express that thought, not in our own language, but in the language of the author of the selection.

If the purpose in teaching reading were merely to train the children to read aloud, it is impossible to believe that educators would have wasted the time of the children by teaching reading at all. The reason children should be taught to read is, not that they may devote their spare time to reading aloud, but to read silently the books written by the great revealers of the past of human progress, and human thought. Why then did educators in early days try to teach reading—real reading—by the process of reading aloud?

1. Because until recently it was believed to be impossible to teach reading at all, unless the learners read aloud.

2. Because even those teachers who did think, believed that they must hear children read aloud in order to know whether they understood clearly what they read.

3. Because educators thought that they could develop the power of self-expression by training the children to express the thought of the authors clearly and forcefully in oral reading.

4. Because children should be able to read aloud for the entertainment and instruction of their families at home.

5. Because by reading aloud it was believed a few men and women might become public readers, or actors, or actresses.

Let us consider these reasons.

1. In the illogical methods of teaching word recognition with either the alphabetic or the word ("look and say") method, reading aloud was an essential part of the process of teaching children to understand visible language; because teachers did not recognize the vital distinction between reading and reading aloud, the illogical practice continued; so because reading aloud was practiced long ago, it was continued without thinking whether it was logical or not.

Education should be a progressive science. To accept thoughtlessly any so-called principle or any teaching process, because it has been accepted or practiced before our time, is not in harmony with the fundamental ideal that education is a progressive science. If all our predecessors had acted on such a plan, there never could have been any advancement made in educational thought or practice. Every teacher should try to be a reformer—a

revealer of new ideals—not a mere imitator. No teacher who is an imitator and who is satisfied with training his pupils to be imitators and acceptors, instead of training them to become independent thinkers, can be of great value to humanity. He should aim to be a reformer. The Source of all new ideals never makes the mistake of giving visions to a mere imitator. Every really vital teacher encourages original and independent thinking on the part of his pupils; and regards the fearless expression of an independent thought as of much higher educational value than a correct statement of a fact, or of an opinion learned from a teacher or a book.

To accept the methods of the past passively as good enough for the present is unworthy of a being created in the image of the Divine. Froebel's definition of education is "a conscious growth towards the Divine." This is an illuminating definition. Passive acceptance of the past prevents progress towards higher visions and wiser practices. The man who is striving to discover better methods is worthy of new visions, and he will get them.

2. Those who think that they must hear their pupils read aloud in order to know whether they understand what they read, are thinkers, but they are too easily satisfied. It is absolutely impossible to tell what clear ideas a pupil has received from what he has read by hearing him tell what he has learned only in the words of the author. It is very important that the teacher should know how fully and how clearly each pupil understands the author's meaning, but the poorest possible method of finding out what the pupil has learned from a passage, is to hear him read aloud the words of the author. The only way a teacher can definitely test the understanding by his pupils of the author's revelations is to have them read a selection silently, and then

tell what they learned from the passage in their own language orally or in writing—mainly orally.

Reading is getting thought from print or script. The power of doing this rapidly, definitely and comprehensively, is the only sure foundation for good reading either silently or orally. The development of this power is interfered with by reading aloud. Pupils should be able to read rapidly, and to read well before they are asked to read aloud. Premature reading aloud interferes with the development of the power of reading rapidly and well; and, therefore, silent reading is the only way to develop good oral reading. The longer a child is delayed in making an effort to read aloud the better; the greater his ultimate success will be in reading aloud.

3. Those who believe they can train a child to express his own original thought orally in his own language by training him to express the thoughts of authors in the language of authors, think illogically. The psychological process of a pupil in expressing his own thought orally in his own language is directly opposite to the process of expressing the author's thought in the author's language in reading aloud. When he expresses his own thought in his own language aloud, the thought suggests the words; when he reads aloud, the words suggest the thought—so so far as any thought is suggested. Often when reading aloud, especially when reading poetry, the reader in school is merely recognizing the words, and repeating them in a somewhat rhythmical way.

So far as any thought is suggested to the mind of a pupil who is reading aloud new matter at sight, the words must suggest the thought; when he is expressing his own thought, the thought suggests the words. Impromptu speaking is a natural process, often dwarfed by oral read-

ing; reading is not a natural process either silently or aloud. A natural process practiced properly may become a good preparation for the successful practice of a process that is not natural, but it is not true that an unnatural process should be made the basis of a natural process of an opposite character. The best preparation a pupil can have for correct and impressive oral expression of an author's thought in the language of the author, is long experience in free expression of his own thought in his own language. This is a natural process for developing his mind definitely, comprehensively and permanently—the best yet revealed—and at the same time, of developing his powers of expression and of impression by emphasis, tone, inflection, delivery and all the good elements in oral reading and dramatic expression. Self-expression is a natural power, and is the proper basis for good oral expression in expressing the thought of others in the language of the authors, but practice in oral reading does not lead to the development of the power of oral self-expression. Briefly expressed, oral self-expression develops the power of expression, but training in expression by oral reading does not lead to good self-expression.

4. Reading aloud in the home was long ago practiced for the edification and entertainment of the members of the household much more than is desirable or possible under modern conditions, so that this argument should now have little weight, even if reading aloud in school were a good process of making good oral readers.

5. Self-expression is the only proper training for good public readers and actors—not reading aloud in school.

In the past teachers have been satisfied when a small percentage of their pupils have been able to read a selection aloud fairly well, after reading it aloud many times and

receiving suggestions from the teacher. This is surely a most unsatisfactory result of long continued effort.

Reading Poorly Taught. There is probably no other subject that has been taught so unsatisfactorily by good teachers as reading; no other subject in which so much time has been wasted—in many cases worse than wasted—by interest destroying processes. The efforts have resulted in little less than failure. The causes of failure are not difficult to discover.

1. *The pupils were called upon to read aloud before it was possible for them to do so properly; before their power to recognize words automatically at sight without conscious effort had been developed.* Even if the true purpose of teaching reading were reading aloud, the reading aloud teaching of the past would make it impossible to successfully achieve the desired purpose. Far more to be deplored than this, is the fact that it interfered with the development of the child's natural powers of self-expression and with the cultivation of the power of real reading.

All the processes of teaching oral reading in the past compelled the child to try to read aloud before he could recognize without conscious effort the words he was asked to read. He was asked to do three things at the same time: to recognize the words in the selection he was to read; to associate their meanings with them as individual words, and as related to each other in combinations; and to read them aloud not as single words but as combined and related in phrases and sentences, and express that meaning in the words of the author. This is really a comprehensively difficult effort for a child, which may be summarized into three distinct departments—the recognition of the words, the recognition of the thought, and the expression of the thought—not in the language of the child, but in the

language of the author. Whatever may be the mental power of the child it is perfectly clear, that if any part of his mental power is required to recognize the words, the whole of his mental power can not be used to grasp the thought and express it effectively.

2. *Most methods of teaching primary reading, so called, are methods of teaching word recognition, not methods of teaching reading.* The methods are methods of teaching children to recognize in visible form the words they already understand in oral form, as used in conversation. They should enable him to do this independently without prompting by the teacher, and do it rapidly, ultimately without conscious effort.

It is therefore of fundamental importance that the power of word recognition should be made automatic in order that it be performed without conscious effort, before the child is asked to make an effort to read aloud. Whatever the method of teaching word recognition, if the child be compelled to try to read aloud, before word recognition becomes automatic, proper reading aloud is impossible, and is dwarfing instead of developing in its influence on the child's natural powers of expression.

3. *The distressing efforts to drone the words in a sentence, one by one without logical association of their meanings which may still be heard in schools in which pupils are taught word recognition based on one mental power only, memory, represent one of the most illogical absurdities ever practiced in a school room.* The unfortunate children are not to blame. They are the victims of an interest destroying process, which weakens the natural powers of self-expression. Not ten percent of the pupils in most schools either in cities or in rural districts succeed in reading aloud with well developed powers of expression

or of impression, and those who ever overcome the evil effects of the oral reading processes of their school years, overcome them by long special practice and repeated readings of the selections they have to read. The oral reading processes of the schools have failed to develop even good oral readers. Worse than this, they have prevented the development of the power of real reading—silent reading—which must be recognized as the reading power of greatest importance to humanity.

Oral reading was never believed to be the chief reason for teaching reading. Centuries ago men knew that the supreme purpose of teaching reading was that people might be able to read books rapidly and definitely in order to learn the stores of thought they contained. The aim was always to make good readers, not good oral readers. Oral reading was practiced because men believed it was a necessary process in learning to read. This belief has no logical basis. Oral reading is a hindrance not a help in developing the power of reading.

Oral Reading. Good oral reading should mean sure power in the children to read well at sight; power to recognize visible language as definitely as they naturally recognize spoken language, and to recognize its meaning and express it clearly and forcefully; as clearly and forcefully as they express their own thoughts before they go to school. One of the worst effects of the oral reading methods is the weakening of the child's natural powers of expression by compelling him to try to perform the impossible by reading aloud before he can recognize automatically the words he has to read, and their meaning as well. So long as the pupil's mind must devote itself mainly to recognizing the words, and comprehending their meaning, reading aloud must be a failure. Failure is in itself a catastrophe,

especially when the failure not only lessens his faith in himself, but also weakens some of the elemental powers of his mind.

Oral reading should be the last step in teaching reading. It is in fact a distinct department that should not be taught until the pupils are quick and excellent readers. To develop a good silent reader into a good oral reader is a simple matter. Having been trained from the first to stand up and tell in his own language the meaning of what he has read silently, there is but one step to take in enabling him to express the same meaning exactly orally in the language of the author. He has achieved automatic mastery of the fundamental processes of reading, and now has merely to substitute the language of the author for his own language in expressing the thought. When the pupil has reached this stage of his development he may begin without injuring his natural powers of self-expression to receive specific lessons in the principles of expression. The time has come when self-expression of his own thought, both his own independent original thought, and the thought he obtains from printed matter which becomes his own thought, has prepared him for special culture of his power of expression without weakening his power of self-expression. Training should now be given in developing voice power and range, in cultivation of breathing power, in inflection, emphasis, and other departments of good expression; and in stimulating the natural tendency to use gesture as a means of expression.

The pupil is now ready for such training, but it cannot be successfully made a part of an oral reading lesson. When he has been trained, as perfectly as he should have been to read silently, he has really developed to a high degree all these powers of expression, by years of practice

in free self-expression. He should, therefore, require very little of what may be called elocutionary training to enable him to express naturally, clearly and forcefully the meaning of the author in the author's language. This will be especially true if the average pupil is not asked to read aloud until he is about twelve years old.

Recitation should be made an intermediate stage between the natural process of self-expression and the attempt to read aloud at sight. When a pupil commits a recitation to memory he makes not only the author's words, but so far as he is capable of doing so, the author's thought his own, so that both the words and the thought of the author have become the pupil's own thought and his language in reality, though not in originality, so the difference between self-expression of original thought, and reciting, is not nearly so great as between self-expression and oral reading.

Reading Naturally. One of the most absurd of all school processes in the past was the persistently imperious demand of the teachers "that the little ones should read naturally," when all the teachers' own methods were compelling the pupils to read unnaturally, and weakening their natural powers of self-expression. "Why don't you read as you speak?" was the most unreasonable question ever asked regularly in school or in any other place.

If pupils are taught word recognition by a logical process that is based on the principle of self-activity—not merely or mainly on memory—and therefore is naturally productive of increased power, and if they are not allowed to try to read aloud, until they can read well silently, and if they have had long practice in getting the thought out of printed matter suitable for their changing stages of development, and then standing up and expressing the new thought in their own language which is a natural process; they will,

in perfect accordance with natural laws and fundamental principles, "read naturally." So long as natural laws are violated by asking pupils to do what is impossible in teaching reading, the world will have a very small percentage of good readers either silent or oral.

Another reason for stopping the practice of trying to teach oral reading before pupils can read silently and get the thought from printed matter, is that correct principles of oral reading applied too soon actually prevent the development of the power of silent reading—the reading that every one must admit is the most important kind of reading.

"Learn to read slow, all other graces
Will follow in their proper places"

is a wise rule in teaching oral reading. The aim of the teacher in training pupils to read silently is directly opposite to this. The best reader is the man who can get the thought from a new selection of printed matter most quickly. Given two men of equal ability one of whom has been trained to read well two pages, while the other can read but one; the first has a great advantage. As a student he has twice as much power as the second.

Use of Tests. When the pupils in the first grade have had considerable practice in word recognition the teacher may wisely begin time tests in silent reading. Typewritten or printed selections suitable for their stage of development, each one having the same selection, should be supplied. At a signal the selections are read, and at a second signal turned over again. The pupils should then be called upon to stand and tell in their own language the story or the facts they learned from the selection. The time allowed for reading the test lesson should be shortened as the power to read quickly, silently increases. This is a very

productive exercise in concentration, in silent reading, and in self-expression. By varying the process and allowing pupils to stand, as soon as ready, instead of waiting for the teacher's signal, the teacher will be able to select the best readers for advancement to more difficult stages of time tests, which should be given in small classes, while the rest of the pupils should be occupied with some other work. In this way the more capable pupils will not be held back by the slower members of the class. Occasionally the pupils should be required to write answers to questions bringing out the important points of the selection being read.

The practice of giving time tests in reading stimulates all pupils, both slow and rapid readers, and develops their interest in reading for pleasure. Publishers will some day issue a progressive system of small cards gradually growing larger, suitable for time tests in all grades. Sight reading should be the aim of all the teaching of reading. Sight reading by silent processes, not only develops the power of silent reading, but is the only sure basis for oral reading. A good silent reader becomes a good oral reader quickly by natural processes that develop other powers in addition to the power of oral expression.

The Oral Reading Recitation. The lack of wisdom in the plan of conducting an oral reading lesson in a class of forty, with one reading aloud, and thirty-nine listening, becomes more manifest the more we study its processes. Only one pupil can read at the same time (the old practice of reading aloud simultaneously has long been abandoned). It cannot be a very developing lesson to the balance of the class to hear the average members of the class read aloud. It is of doubtful value for the poor readers to hear the better readers, and it is certainly not a benefit to the good readers to listen to the weak efforts of the poorer readers.

There is no other lesson that can be made less interesting than an ordinary lesson in oral reading, to those that are expected to sit still and listen to reading that is lacking in the best qualities of expression, and of impressive delivery. Lack of interest and inattention must necessarily follow such an experience, and any school process that causes lack of interest and of attention is unquestionably a wrong process.

On rare occasions, when the pupils are excellent silent readers, it may be advisable to have the whole class take part in the oral reading lesson, by listening to the reading of one with the books open but turned down on the desk, and when he has finished to voluntarily point out the excellent features of his reading—never its defects. Such a practice may be made vitally interesting, and productive not only of power to recognize the different elements of good oral reading; but it also develops a higher type of character by training the pupils to look for good, not bad; strength, not weakness in their fellows. It also strengthens the faith of the reader in himself instead of weakening it, and makes him happy instead of miserable. All school processes that tend to develop unhappiness and weaken the faith of the children in themselves, are evil.

Some teachers defend such teaching by claiming that all the members of the class learn the correct pronunciation of the words by taking part in such a lesson. Pronunciation is a distinct department of language teaching. It should not be a part of the oral reading lesson. An efficient and experienced teacher should know the words in each lesson that pupils are liable to mispronounce, and he should have been teaching the correct pronunciation of these words for at least two weeks before the lesson is reached. All good teachers keep a list of words liable to be mispro-

nounced on the blackboard, and each word mispronounced in the reading lesson or any other lesson is added to the list. Pronunciation practice should be held every day for two or three minutes. Occasionally sides should be chosen for a pronunciation match. If the words on the board are numbered each side should be asked to pronounce the words in turn by the other side calling a number. The numbers may be called by the two captains, or the pupils on each side may in turn call the number of the word to be pronounced by the other side. If a word has been mispronounced and no claim of error is made by the captain of the side that chose the word, no error is to be counted; if a word has been properly pronounced and an error is claimed, the error is to be counted against the side making the error. The teacher should record the errors and the side making the smaller number of errors wins.

Even if a word is mispronounced when a pupil is reading aloud, there should be no re-reading of the paragraph in order that the reader may pronounce the word correctly. The teacher should record the word, and put it on the board later. So far as the development of the power of reading aloud is concerned, it does not make the slightest difference if a word has been mispronounced. In many cases more time is taken to correct the pronunciation of a word during the reading lesson than it should take to drill on the pronunciation of that word and ten others in a pronunciation exercise; and no poor fellow is humiliated in the drill, as he would be, if the reading lesson had been stopped to have him read the selection over and make one correction of the word. Thoughtful teachers know that one proper pronunciation will not eradicate a habit of mispronunciation that has been practiced for years.

If a teacher persists in conducting oral reading lessons all the pupils but a few may profitably work at some other subject, while the few are taking their turn at reading aloud. Such a course greatly aids those not reading by developing concentration, and training them to work under somewhat distracting conditions, and still keep their attention fixed on their own work. This in itself is a very valuable lesson.

Corrections and Re-reading. Formerly it was customary, as it is yet in some places, for teachers to add to the horrors of the poor oral reader by telling him, after he had been compelled to make an exhibition of himself by his failures and errors, all the mistakes he had made in pronunciation, emphasis, inflection, pausing, etc., and then ordering him "to read it again." When he made the second attempt he could not think about the author's thought, but was compelled to focus his mind on the words he had mispronounced, and to try to remember the proper pronunciation, and to correct several other kinds of mistakes. Such a process made it impossible for him to read the paragraph properly and helped to make the lessons in oral reading uninteresting, discouraging, and distasteful.

When teachers thought they had improved their method of conducting an oral reading lesson by asking the other pupils to tell the victim the blunders he had made, instead of doing it themselves, they perhaps helped to increase the attention of the other members of the class, but they necessarily made it more harmful and more humiliating to the one criticized.

The old practice, for instance, of exchanging compositions in order that the pupils might point out the errors and weaknesses in the compositions of others, was injurious both to the critics and to those criticized. It is degrad-

ing to train children to look for weakness in others.

To summarize the excellent things found in the oral reading or the composition, or the art, or the singing, or in any form of productive work done by a fellow pupil, develops a deeper consciousness of power in those who do the work, and in those who recognize its value and generously express appreciation of it. Such an effort helps all to form the highly moral habit of looking for good—not for evil, for brightness, not darkness; and helps all to become conscious of increasing power to see the divinity of beauty in nature, and in character. Destructive criticism weakens the critics and the criticized; appreciatively constructive criticism, on the other hand, develops and tends to ennoble both.

OVERCOMING SPEECH DEFECTS

Some of the time that has been wasted in attempts to teach pupils to read aloud may be spent more profitably in aiding the pupils in overcoming speech defects. Practice should be given to overcome all speech defects, such as stammering, lisping, imperfect enunciation, etc.

1. Stammering. Improper breathing is responsible for most of the speech defects. Stammering is caused by lack of breathing power, and by the locking of organic connection by habit, by pressure, and often by weak nerve control of the speech organs.

Any child who can say "ah" in a tone easily heard in every part of an ordinary school room for from forty to sixty seconds may easily be trained to overcome the difficulty of stammering. Pressure to force out words is an absolutely unnecessary effort, and is the only thing to be overcome after the pupil can say "ah" aloud for the period

specified. The breath should flow out smoothly when we speak, or recite, or read aloud. Stammerers usually have little air in their lungs, and they expel it from their lungs spasmodically instead of slowly and smoothly. On this account, when the organic contact of speech organs required by certain consonants, takes place, the spasmodic outflow of the breath fastens the tongue against the teeth or makes the lips compress tightly and prevents the outflow of the words. The consonants may be divided into two classes, those that stop the outflow of breath or sounds, and those that do not do so. There is little stammering caused by continuous consonants. "T" may be taken as a type of the stopping consonants, and "M" as a type of the continuous consonants. "T" stops breath by putting the tip of the tongue against the roof of the mouth close to the upper front teeth, "M" only partially stops sound, because so long as the breath lasts the sound of "M" passes out through the nasal passages. Whether the consonants stop or only partially stop the passage of sound or breath the teacher must train the stammerer to understand that the stoppage, or partial stoppage must be instantaneous only, and for the shortest time possible.

When the stammerer tries to say "Tom," for instance, and puts his tongue in the proper position to begin the word, it stays in that position too long, and in trying to force the word out between his lips the spasmodic pressure forces his tongue against his upper front teeth so that it is impossible for the word to get out, and the harder he tries to force it out the more impossible it becomes. This is true of any closing or lock of the organs of speech. No pressure is required in speaking. The pupil should do the thinking, and the speaking organs do the speaking without special effort on the part of the pupil.

To make consonantal contact automatic the teacher should have a list of short words beginning and ending so far as possible with the consonants that are liable to give trouble. Beginning with "B," the first consonant, the word "Bob" is a good word, and it has two contacts of the lips. The stammerer should be trained to say "Bob, Bob, Bob, Bob" over rapidly as many times as he can say it after one good deep breathing, without consciously pressing his lungs to force out the word, when there is little breath in them. This will give him practice in making the contact of the lips instantaneous only.

When he can do this with "Bob," take in turn Bab, bed, bib, bub, and then ask the pupil to write the five words in a line for practice. For "C" proceed in a similar way, using say "cat, ket, kit, cot, cut," "K" and hard "C" are exactly the same in the formation of the speech organs. For "D" use "dad, ded, did, dod, dud." For "F" use "fat, fed, fit, fop, fun," getting only one "F" in each word, and proceed in a similar way with the rest of the consonants.

Gradually the pupil will overcome all his stammering possibilities, if he will with the aid of the teacher go through the alphabet and form five short words for practice with each troublesome consonant. He must practice deeper breathing till he can say "ah" forty seconds or more. He must stop trying to force out words when his speech organs become locked. He must practice till his consonantal contact becomes instantaneous only.

When he can do these three things, he can speak freely unless his nervous system interferes with muscular control, or his sensitive nature distracts his attention from his thinking, and makes him fear, or believe that he must attend to the speaking as well as to the thinking. Play, skating or any interesting exercise in the open air is the

best way to improve his nervous system, if he is properly nourished.

2. Lisping. Lisping is caused by allowing the tongue to lie too low in the mouth, and letting the tongue tip project between the teeth. Lispers should watch carefully standing before a looking glass and repeating the sentence: Sam Slick's sweet sister Susan saw sixty-six sets of steel scissors sharpened last Saturday. Similar sentences may be composed for other defects by the teacher and the class.

3. Thickness of Utterance. This is caused by the same lack of tongue control as lisping. Tongue control must be developed. It must not be allowed to lie in the bottom of the mouth while speaking, or allowed beyond the teeth. A good sentence for practice is "Timothy Thickthong thrust three thousand thistles through the thick of his thumb."

A part of the time formerly mis-spent in the oral reading hour should be used in practice for developing the powers of emphasis, inflection, dramatic gesture, etc.

There should be at least one good book on a reasonable, modern system of elocution developed from within as self-expression, in the school library from which the teacher may take the exercises.

Recitation of selections chosen by the pupils may be given with profit in the Midway Grades—of course the selections should be submitted to the teacher for approval before they are recited.

At least twice each week short stories should be distributed for silent reading. The reading should be stopped at a signal from the teacher and then a few pupils called upon to relate the story read in their own words. Care should be taken that all the pupils should be called upon

an equal number of times for this very developing practice.

Occasionally, a few subjects should be written on slips of paper and then the slips placed in a bag from which five or six pupils should each draw a slip, and after five minutes' preparation be called upon to deliver impromptu speeches. The slips should be numbered and the speakers would know when to step forward to speak. An impromptu speech for Midway pupils should not be longer than five minutes.

For a variety, pupils should be sometimes allowed to choose their own subject.

All the exercises and practices suggested, and similar exercises and practices, develop power and will productively take part of the time formerly allowed for reading aloud, but special exercises and special teaching should relate each week to the story from the MIDWAY READERS, that is the one for special consideration during the week.

LITERATURE IN THE INTERMEDIATE GRADES

In the Midway Grades the pupils are passing through a transition stage of development when all life appeals with a new and more transforming interest. Play brings more vigor of mind and body; manliness appears more worthy, and meanness more contemptible; honorable, generous and unselfish conduct appears to be more admirable, and dishonesty more base and disreputable; visions of new and deeper relationships and consciousness of new powers come more clearly to the mind and soul; both mind and heart respond to the great awakening with increasing joy.

Literature and science have the richest revelations for the growing minds and hearts during the adolescent period. They should bring to young people of both sexes a produc-

tive consciousness of new beauty on earth and sky; a widening vision of the extent and marvelous perfection of the universe.

The aim of the teacher of the Midway Grades should be to develop in her pupils the habit of independent thinking with an alert and unprejudiced mind. The training in these grades should make the pupil conscious of original power. His reading should bring him the deep and propelling interest that comes only from reading books which appeal to his own mind at each stage of his development.

The stories for the Midway Grades and the processes of their study should prepare the pupils for literary study by deepening their interest in the beauty of Nature as a gleam of spiritual power and joy; by preparing them for advanced ideals; by kindling them with the joy that comes from things higher than material things; and by training them to think independently in regard to the normal foundations of human society. So prepared, they are ready to study literature in the most productive way.

There was little tendency to soul-development or opportunity for the development of the individual to recognize new and higher ideals; and less possibility of being vitally kindled by great purposes in the old methods of teaching literature. These processes consisted, and sometimes still consist, in training the students to study what someone else thought about the revelations of great authors in their works; instead of training them to search independently for new visions by their own study.

No writer can give a pupil a revelation of the meaning of an author's ideal as vital to him as the revelation he gets by the study he makes independently.

A pupil may prepare for examinations by studying someone else's views about the author's meaning, but he never

can develop his own powers, and get faith in them by simply storing other men's interpretations. The good teacher of literature asks a pupil to study a poem or a chapter and report the new ideals he regards as most important, why he regards them as most important, and what result in enlarging his former ideals has come to him by relating the new ideals to the ideals already in his mind. This process may seem to be slow, but each day increases the powers of vision and of interpretation. His mind is not merely storing new visions seen by someone else, it is gaining greater power to see visions, and to consciously relate his visions to human progress towards the Divine. He is becoming a self-active see-er of visions, and a revealer of his visions as he sees them—not as another sees them. No teacher should allow her pupils to depend on another for their visions. Second-hand visions are not vital.

Some people yet restrict the self-activity of the child to self-activity of his mind in directing the work of his hands. The child should be trained to be independently self-active in literary study, as well as in Manual Training. Though his progress may seem to be slow, it is sure, and it gradually helps him to become an independent and original interpreter. The plan recommended aims at developing his mind, not merely at storing it; at increasing his mental ing power, and his faith in himself, and his own creative power in revealing his visions and his reflections.

Such training qualifies everyone to be an interpreter of books on any subject within his mental and spiritual range of power, that possess special interest to him; not merely books relating to what are regarded as literary subjects, but to science, art, music, and other subjects. Far better than this it qualifies and directly trains him to interpret

for himself original visions of his own regarding his own favorite subject and relate them to human development, so that up to the best of his natural power he becomes a revealer of new thought and not merely an interpreter and expounder of the visions of others. It may please a youth to comprehend the visions of a great author as interpreted by another; but to form an independent interpretation himself is infinitely more gratifying to him and increases his interest in the subject, and stimulates his consciousness of his own power and progressive development a thousand-fold more than merely storing the interpretations of others, however learned they may be.

When the pupil is more mature, and has studied a great literary work himself independently several times, seeing each time new visions of beauty and of power unseen before, because of his enlarging mind and his certainty of increasing power, it will undoubtedly do him good—great good—to study the interpretations of the wisest literary students. His years of self-active interpretation will have qualified him to understand the interpretations of great literature by great literary interpreters, and to be uplifted spiritually by their interpretations he had not himself seen, as a result of his own study and thought. His independent study qualifies him for an understanding of great ideals that would have little vital meaning to him if they had been formally taught to him and memorized by him. The best literature teacher's interpretations of great literary ideals cannot kindle a boy's interest, or increase his own interpretative power or develop a conscious faith in himself as well as the training of his power of self-interpretation will do, if it is developed from the Midway period of elementary school life.

There is little ground for thinking that the great

majority of pupils even in High Schools clearly grasp the interpretations of great literature given to them by their teachers or studied by them in the interpretations of great literary interpreters. Only a small percentage of the students of literature in High Schools and Universities of the world continue to take a productively vital interest in good literature through life. The development of self-interpretative power may be slow, but it is kindling and vital. "Our students could not be trained in that way to pass their examinations," say the teachers. The answer to this objection manifestly is: "Do not try to test soul-development by examinations." Such a statement is one of many philosophical indications that examinations did not originate in divinely inspired minds.

Methods of teaching literature that do not make the primary aim self-activity on the part of the pupil as the only sure basis of increasing the child's interpreting power prevent the best development of the power to understand and interpret literature as well as books on all other subjects. Every power grows by use. The higher the power is, the more rapidly it should grow under proper conditions and the more valuable its development is to the individual and to humanity.

The stories of the MIDWAY READERS should constitute the basis of the literary kindling and training of the children in the Midway Grades. Let the training aim be the development of self-active interpreting power.

PART II

THE MIDWAY READERS AND HOW TO USE THEM

ETHICAL SIGNIFICANCE OF THE MIDWAY READERS

The stories of the MIDWAY READERS should start in the child's mind and heart centers of true thought and feeling, which as they grow older may be kindled into conscious growth by experiences, and developed into moral principles and moral force to impel to the achievement of these principles.

The practice still followed by many teachers, as well as parents, of making direct personal applications of the moral lesson to the children, defeats the well-meant purposes of those who formally make the applications, by weakening the interest of the children in stories, and by interference with the natural development of moral centers in the minds of children and in their emotional natures. The stories should start apperceptive centers of moral ideals, and of moral emotional forces which will at the proper time under proper conditions evolve into clear moral vision and forceful achieving power, and so promote the development of real moral character. The child, during the years when the MIDWAY READERS are to be used, is not ready to have ready-made sections of moral philosophy forced into his mind by an adult. He is too young to understand the moral philosophy or to apply it; and when good ideals are given to children without guiding them to the achievement of the ideals, they are weakened instead of strengthened by the process.

The natural way of starting the centers of moral purposes and moral achievement, is by allowing the stories to

influence the minds and hearts of the children and by wise comradeship to guide them to self-active efforts for true purposes to develop the seeds of character so planted in their lives.

The MIDWAY READERS by very interesting stories start the growth of high moral principles in the minds and hearts of children that are calculated to lead to the development of moral vision and moral achievement in the home, in the community, and in the nation.

They are revealed by the actions of the characters in the story, instead of by precepts or emphasized as lessons for moral guidance by the teachers. Each good thought enters the minds, and each good feeling enters the hearts of the children as a stimulating influence of the story itself, incidentally contrasting right action with wrong action, and thus starting the right to grow in their hearts and minds as naturally as the sunshine and the rain in spring start the growth principle in flowers to unfold into bloom.

As illustrations of the way in which young people are influenced by the decisions and actions of the young characters in the stories, the following are chosen from one of the readers:

In "Under the Oak Tree" when the tutor of the young prince tried to induce the little shepherd boy to reveal the position of the litter of very young rabbits, and the boy refused to do so, the tutor said:

"Don't be obstinate, my little man. This boy has never seen live rabbits in his life, although he has read much about them. For a long time he has wished for a chance to see some. Give him this pleasure and lead him there. He won't even disturb one of them."

The shepherd boy rose, and taking off his cap and hold-

ing it in his hand in respect for the old man, said: "I cannot show him that litter of rabbits."

"How very unfriendly you are," said the old tutor. "It ought to give you pleasure to give pleasure to another, especially when it is for the King's son."

"Is this boy the Prince?" cried the shepherd boy in surprise. Then he doffed his cap, and said respectfully, "But I could not show him the litter, were he the King himself."

The Prince looked at the boy sullenly, and turning to his tutor, said: "Such a headstrong, wayward boy I never met, but maybe you can find some way of conquering him."

"Just tell us," said the tutor, "why you cannot show us these rabbits. If you can give us a good reason, we will go on and not disturb you any longer."

"Of course I can tell you why. My friend, Michael, showed them to me, and exacted the promise that I would not show them to anyone else."

"Well, that is a good reason," said the tutor. But in order to test him he drew out his purse and said, "Do you see this money? It shall be yours when you show us the rabbits. You needn't tell Michael anything about it, and he'll never know."

"Oh! I thank you very much," said the shepherd boy. "No, no! I would not do that. What good would it do me, although the whole world didn't know it, so long as I knew that I had broken my word and was a dishonorable boy."

"Maybe you don't know how much money I am offering you?" said the tutor. "If you changed it into coppers your cap wouldn't hold them all."

"That would be a great many," replied the boy, and gazed at the gold longingly. "Truly that would buy some comfort for my old father." He paused a moment, lost in

deep thought. Suddenly he collected himself and cried: "No! Tempt me no more. I gave Michael my hand on it, that I would not betray the whereabouts of the rabbit's litter. My word has been given. Break it? Never."

The gamekeeper who had just chanced that way had joined the group and overheard the conversation. He understood full well the test which the tutor had just employed. Pursuing the same tactics, he took the shepherd boy by the arm, and said in his deep bass voice: "Stupid boy, that's no way to act towards the Prince, who some day will be King. You think more of that shabby Michael than you do of the Prince. Show the rabbits to us at once or I'll—" and he raised his hand as if to strike him.

For a moment the shepherd paled and trembled. Noticing the boy's timidity, the gamekeeper shouted: "I tell you show us the rabbits." The boy clasped his two hands tightly, looked straight at the gamekeeper, and said: "I must not. I dare not. I will not."

"That's enough," said the tutor and motioned to the gamekeeper to put by his gun.

"Fear not, my little man. Nothing shall happen to you. You have acquitted yourself nobly. You are an honest boy. Go and ask your friend Michael for permission to show us the rabbits. You can then divide the money with him."

"Good! Good!" cried the lad, "and this very night I will bring you the answer."

On his way home the tutor said: "Such an honest boy is really a wonder. Honesty is a jewel so precious that its value cannot be reckoned. The boy has in him the making of a great man, whose character will be firm and unshaken; we often find that a pauper's rags may cover true worth."

Michael was willing, and called the shepherd a silly boy for not closing the bargain at once; but the boy was glad

he had been true and honorable. He took the Prince and his tutor to the litter. The Prince was delighted, and the tutor gave the boy the money he had promised, and he learned afterwards that he gave half to Michael as he promised and the other half to his own father.

Finding that Peter, the little shepherd, had always a book with him to read, and that he had never been to school, the Prince's tutor became interested in him, and lent him books.

The King came to the castle where the Prince had been sent to improve his health. His son, the Prince, told him about Peter and his honesty in keeping his promise to Michael. He asked the tutor to send for Peter. When he came the King asked him if he would like to become a student? "Oh!" said Peter, "If the wish were all that were needed, I should be a student today. But my father has no money. That's what is lacking."

"Listen, my lad," said the King, "I will try to make a student of you. This gentleman, our tutor, has a friend who prepares boys for higher studies. We will secure his services and I will defray the cost. How would that suit you?"

The King expected the boy to be elated with the idea. To his surprise he noticed a smile play over the boy's face; then his expression suddenly changed into one of pain and sadness.

"What is the matter with you?" asked the King. "It seems that you would rather cry than laugh. What is the trouble? Let us hear."

"My father is so poor," said Peter, "that he could not possibly do without the little that I can earn."

"You are a good son," said the King in a friendly tone; "this filial love which you show for your father is worth

more than the costliest jewel I wear in my crown. I will make good what your father would lose when you exchange your shepherd's crook for pen and books. Will that answer?"

The boy was overjoyed. He kissed the hand of the King, thanked him over and over again, and after many salutations hurried to bear the joyful news to his father.

In "The New Partner," Tom was a delicate boy whose early sickness had left him lame. He had few friends, but an elderly man who manufactured candy took an interest in him. He went as often as he could to see the candy-maker who used to carve things for him. The boys in the school often teased Tom, and sometimes did not treat him as respectfully as they should have done. This made Tom very unhappy, and one evening when Gerald, the candy-maker, was carving for him, Tom looked wistfully at his friend and asked in a trembling voice: "What must one do to be respected?"

Gerald looked at Tom and said in a kindly tone: "Would you like to be respected?"

"Oh, yes!" Tom said confidently, and his face beamed with anticipation.

"Well, then, you must study hard and learn as much as possible; never waste your time in idle dreaming; be respectful to the aged, be honest, steadfast, and true; then with a clear conscience, you can look everyone squarely in the face knowing you have never wronged anyone by word or deed."

Tom listened thoughtfully, and the words made a deep impression on him. Suddenly he raised his head, and looking steadily at Gerald, said: "I will always try to do just as you have said."

This extract from a delightful story was chosen to

impress two things on the minds of teachers and parents.

The boy or girl who reads the story will be influenced much more by Gerald's advice to Tom, than if a teacher had made the application of the moral advice as a lesson; and a child would receive a more vital impulse towards a right decision by reading Tom's decision, than by receiving it as formal advice.

In "Unexpected Help," Gertrude was the only child of a widow who was poor. Gertrude made some money for her mother by gathering berries and selling them to a wealthy lady who had a daughter named Amanda. Gertrude's mother had been ill for some time, so she had been unable to pick berries for Mrs. Lawrence. One morning Gertrude went out very early, as her mother had passed a better night than usual, and filled a little basket with fine berries, which she took to the home of Mrs. Lawrence. Amanda met her at the door and said: "If you do not come every day my mother says she will not buy from you."

Gertrude's eyes filled with tears, as she said: "Dear miss, my mother has been ill the entire spring, but during this last week she was so sick that I did not dare leave her for an instant. Last night she seemed a little better, so I hurried at break of day to gather these berries, that I might earn some money for her."

"Why didn't you tell me of your mother's illness before?" asked Amanda. "My mother is very kind and she would have helped you, had she known of your trouble."

"I thank you," said Gertrude, "I know well that you and your mother are both good to the poor; but my mother says, 'As long as we can earn we must not be a burden to anyone. There are many poor people who cannot work. It would be wrong for us to deprive them of bread'."

Amanda told her mother, and Mrs. Lawrence asked her to bring Gertrude to see her.

When she was telling Mrs. Lawrence about the suffering of her mother during her illness, tears rolled down her cheeks.

"Do not cry, my dear child, I will take care of your mother."

Gertrude was very grateful. Mrs. Lawrence paid her doubly for her berries, and gave her some nourishing soup for her mother. She also promised to visit Mrs. West, Gertrude's mother.

After Gertrude had gone home, Mrs. Lawrence said to Amanda: "She is an extraordinarily good child. I cannot praise her too much when I think of her cleanliness in all her poverty; but her love for her mother is even more deserving of praise. A heart like hers, full of childish love, is worth more than a diamond."

This short extract from an exquisitely suggestive and beautiful story shows how in a small space a story may reveal incidentally and most impressively some of the fundamental elements of true character in such associations with delightful experiences, and with charming children that cannot fail to find a place in the minds and hearts of the children who read them, where they will germinate and produce unselfish character.

These are but samples of the characteristics of the stories in the three volumes of the MIDWAY READERS, and it is of very great importance that Book One be read in the Fourth Grade and Books Two and Three in the Fifth and Sixth Grades, since each of these readers reveals and reimpresses the moral values of the one read the year before, and three revelations and impressions in three years, each impression coming a year after the last, have a much

greater and more permanent influence than the same three impressions made within a short space of time.

HOW THE MIDWAY READERS SHOULD BE USED

The MIDWAY READERS supply reading matter exclusively in the form of stories. The basis of progress in reading, as in all other subjects, must be the vital interest of the pupils in work they are doing. Stories are more interesting to the great majority of children at the period of their development, when these readers are intended to be used, than any other form of literature. The stories in the MIDWAY READERS should be of special interest to children, because:

1. The plots are not complicated, and children can easily understand them. Some may be critical because the plots work out so easily. The plots of books for children should be simple. Very young children are not surprised when a cow jumps over the moon, or a golden table springs unexpectedly out of the ground laden with fruits and cake, or when other equally remarkable and unusual experiences occur in their story books. Logic and scientific fact are not essential in securing their interest. The belief that the reindeer of Santa Claus landed on the roofs of the houses and that Santa himself came down the chimneys to distribute his gifts suggested no doubts as to their reasonableness. Nor will the fact that good fortune in some of the stories of the MIDWAY READERS, turns up at unexpected times and places, raise any questions in the minds of the boys and girls who read them.

2. In nearly all the stories a child plays an important part, and succeeds by unselfish efforts and a high sense of honor.

3. Though for a time evil-minded men appear to be succeeding, right wins in the end.

4. The stories have all been written to impress the minds and emotional natures of children with fundamental elements of moral character, and to develop the battery power of true feeling essential to lead to the achievement of visions of duty, as they become clear to them.

5. The most significant feature of the MIDWAY READERS is that the important lessons they are intended to reveal to the children are taught clearly by the stories themselves; by the experiences and incidents, and final results; and not by special efforts by the author to impress them, nor by teachers in making personal applications to the children of the moral ideals revealed by the stories.

When the pupils have reached the Fourth Grade, they should be able to read silently, rapidly and intelligently reading matter within the scope of the vocabulary which they have learned to speak, and which they understand.

The MIDWAY READERS are intended to intensify and deepen the interest of the children in reading, and to give them productive practice in reading matter that incidentally gives them the most natural and the most efficient training calculated to develop a true moral consciousness and a self-active achieving tendency; a tendency to try to accomplish the visions of service and duty that are made clear to them.

Reading the Stories. The reading of the stories may be done at home. After the pupils have read a story silently, they should have an opportunity to tell the story for the entertainment of the other members of the family, if the rest of the family approve of their doing so.

It should be remembered that one story each month will finish the work of each book in one year. The Readers

have, respectively, eight, nine and ten stories in each book. They are not intended to be the only reading matter to which the attention of the children should be guided in a year. It may be found desirable to finish all the school work devoted to each story in one week. Each grade could easily read four books of selected stories and other forms of literary selections in a year. This would greatly increase the value of reading as a school study, compared with the absolutely inefficient systems and methods of the past.

By having the reading done outside of class the time that has been wasted in attempts to teach pupils to read aloud may be used much more profitably in developing the most essential powers of both self-expression and expression.

Word Study. First the new words of the story whose meanings the pupils do not know, and which they cannot pronounce correctly, should be written on the blackboard at least two weeks before the story is read, and their meanings explained and their pronunciation taught. These lists should be reviewed in a drill by as many varieties of impressing as the teacher and pupils can propose. The pupils should write these lists in a book kept for the purpose and keep the words connected with each story under the story title.

As a basis for the word study there will be found in a later section of the HAND BOOK lists of the most difficult words found in each story. The actual working out of the various stories with the classes in school will probably develop a need for study of other words with which the pupils are not acquainted. These additional words should be added to the pupil's lists as suggested above.

If each pupil has a dictionary it will be good training for each one to turn to the word in the dictionary and learn its pronunciation and meaning. Pupils at this age may

be trained to understand the meanings of the marks used to indicate the pronunciation of words and to mark in their own lists the correct pronunciations. Pupils should be called on individually daily in a brief drill on words, to stand up and pronounce the words as quickly as possible. If any one in the class does not agree, he should raise his hand and the matter should be settled by the teacher. Next day pupils should stand and use the word to which the teacher points in a sentence, thus in this way testing pronunciation and meanings of words, and at the same time developing the power of oral sentence construction. Sometimes variety may be given by having matches in pronunciation, by choosing sides, and each side in turn pronouncing the word to which the teacher points. When the leader of either side claims that one of the other side mispronounced a word and the teacher agrees that the word was really mispronounced, the teacher, who should always score, marks an error on the board so that all may see it. If, however, the leader who claimed an error for the other side was really in error himself, an error should be scored against his side. In two weeks' practice the pupils should understand fairly the meanings of the new words and how to pronounce them, and be ready for the silent reading of the story.

The pupils can easily read any of these stories in one evening, but in order that each one may have time to finish the story two evenings may be given for the reading of each story.

Pupil Activity the Keynote of the Method. *When the story has been read outside of class what should be the work of the school in connection with it?*

The fundamental principle in guiding the teacher in deciding the answer to this question should be that best

educational results can be secured only through the self-activity of the pupils. The teacher should not draw conclusions from the actions of the individuals, nor decide which individual displays the highest characteristics.

A teacher who gives a list of carefully prepared lessons from a story to his pupils violates the fundamental principle of mind development, which is self-activity. Self-activity is, indeed, the basis—the essential element in all human development, physically, intellectually and morally.

The self-activity of play develops the child physically, more fully, more comprehensively and more harmoniously, than any system of physical exercises could develop him practiced under the direction of a teacher.

The self-activity of the mind of the child in seeing a new vision to be achieved, in making a plan for its achievement, and in directing his powers to secure the achievement through persistent effort to accomplish his plans, is infinitely more developing than using his mind to achieve the plans of others.

DEVELOPING LITERARY APPRECIATION THROUGH THE MIDWAY READERS

If used and studied by teachers and pupils as recommended in the preceding discussion, the MIDWAY READERS qualify pupils to enter upon the study of literature with well developed power to extract new thoughts from printed matter, and with conscious, independent, individual power to relate new revelations to those they already have, and to human life.

The stories of the MIDWAY READERS should develop interest in independent reading during three kindling years as no other form of reading matter can develop it. They should kindle and develop the imaginations of the pupils.

The self-active methods recommended in this HAND BOOK should make them vitally conscious of independent power of interpreting the meaning of literature. These three, interest, a developing imagination and a consciousness of a growing independent power to interpret the meaning of literature, form the surest and most comprehensive qualifications for a vitally productive study of literature in the grammar grades and ultimately in High Schools. More important than this, they form the only basis for a life-long interest in good literature.

One phase of literary quality which should not be neglected is the literary beauty gained through description. Most of us in our reading are too prone to pass over the descriptive elements which tend to throw light on the subject and bring beauty into the selection, thus losing much of the real literary quality of the article or book being read. It is the environment of the characters which makes their thoughts and actions understandable. The stories in the MIDWAY READERS, through their simple plot and character delineation, as well as their descriptive elements, offer abundant opportunity to develop a basis for an appreciation of the literary qualities of our greatest books with which even those who are to be moderately educated must become familiar. These stories furnish many analogies and similarities of plot and character delineation which should be made to point the way toward an understanding of great literature.

For example, in "The Message," Book Two, page 137, may be found many of the same literary qualities found in "Ivanhoe." Knight Theobold represents that chivalry and knighthood which was the basis of many of Scott's tales. "The Midnight Hour" perhaps gives even a more complete picture of mediæval life, architecture, dress and customs.

In "The Captive" we find Antonio living the life of the galley slave as did Ben Hur and Jean Val Jean. "The Inheritance," "The Choice," "The Gold Ring," are pictures of life in England, always common to Dickens and Thackeray. The experiences of Count Berlow in "From Royal Palace to Lowly Hut" prepare the way for an understanding of the horrors of the French Revolution, perhaps most graphically pictured in "The Tale of Two Cities." "After Long Years," Book Three, page 1, cannot but aid the student of French history as he studies the accounts of Napoleon's retreat from Moscow.

To the thoughtful teacher each story will offer possibilities of pointing out parallels peculiar to her individual literary training. It may seem wise to read to the class selections from the classics, for example, the tournament scene from "Ivanhoe," and leave it to the pupils to form the comparison, and it may seem equally as wise to make no pointed reference to any similarity whatever. The transition must be made, however, from the simple stories of the primary grades to the classics of the grammar school and the ease with which the bridge is crossed depends somewhat upon the ability of the teacher to sense the individual needs of her pupils through a keen foresight of the problems to be encountered.

Among the advantages that should follow teaching processes, such as those recommended in this HAND BOOK, are:

1. A deeper and more permanent interest in reading.

2. Conscious power to gain from books not only the moral lessons of good stories, but the facts and principles of all kinds that should be of service not to the individual only, but to humanity.

3. Thus children are definitely trained to think inde-

pendently, not merely to accept, ready made, the philosophy of others.

4. They become conscious of the vital moral elements in really good character; character that works for the achievement of good instead of merely abstaining from evil deeds.

5. They become conscious of their own individual power, and therefore develop a higher respect for and a deeper and stronger faith in themselves. Lack of true self-respect and of faith in themselves robs more men of power to achieve than any other weakness. Man's faith in God—really, genuinely, productive faith—increases as his faith in himself as God's representative increases.

6. They gain power to stand and make brief impromptu speeches and there is no other way known by which a human mind develops so rapidly in later childhood and early youth as it does by speaking without special preparation the thoughts that come to the mind in its impromptu efforts. The mind becomes alert, clear in vision power, definite in decision and increasingly responsive to the language suggested by the subconscious mind, when practicing impromptu speaking, more naturally than in any other way.

7. They gain literary appreciation through the study of literary qualities of the stories.

The plans outlined briefly may be used successfully with all the stories in the MIDWAY READERS. Teachers will learn to vary them so as to increase the amount of self-activity on the part of the pupils.

Teachers should be very careful to avoid the habit of some teachers of asking a limited number of the brighter pupils to lead in answering. All should be led to take an equal part in the exercises. The shy pupils should not be

overlooked. They are the pupils who require the most practice.

A PLAN FOR THE STORIES

UNDER THE OAK TREE

Book 1, Page 151

Word Study: To be completed in advance of the assignment of the story for reading. See suggestions for Word Study on page 39.

Reading of the Story: Time—one day. (To be done outside of the recitation period.)

Recitation: The teacher conducts a lesson in which each pupil shall write answers to questions written by the teacher on the blackboard, as follows, one question to be answered and discussed by the pupils before the next question is written:

Question One: *Which character in the story do you like most, and why do you like him (or her)?* As soon as the pupils or nearly all of them have indicated that they have written their answers, the teacher should give a signal to stop writing and ask one pupil to stand up and tell the class his decision and give his reason for deciding. If any pupil or pupils do not agree with the decision of the pupil who answered, they should be trained to stand up instantly without any question about their decision, and one of the dissenters should be instantly called upon to give his reasons for dissenting. He and all who agree with him should sit down. If any remain standing, one of them should be called upon to state his decision, then he and all who agree with him should sit down. If this is done as quickly as it should be done, it will take but a few seconds.

Then any pupil who has not spoken, and who may have a reason not given for his choice by the speaker with whom he agrees, should be allowed to state his reason for making that character his choice; and any one who has agreed with the first pupil in his choice, but who was led to change his mind by reasons given by another pupil, should be encouraged to stand up and express his views.

Question Two: *Does any one think Peter was foolish in refusing to show the rabbits to the Prince?* All who think so should stand up instantly, if there are any; and they should, as named by the teacher, give their views.

Question Three: *What would Peter have gained if he had accepted the money offered by the tutor?* To be answered in writing by all.

Question Four: *What would Peter have lost if he had accepted the money offered by the tutor and showed the rabbits to the Prince?* To be answered in writing by all.

Question Five: *What did Peter gain by refusing to show the rabbits until Michael had given him permission to do so?* To be answered in writing by all.

Question Six: *Why did the King like Peter?* To be answered by all.

When the answers to Question Three have been written, one pupil should be called upon to read his answer to the question and then all other pupils who have additional supposed advantages should stand, and in turn name them. Those who have anything further to add should still stand, but those who have nothing further to add should sit down. Additions should be made until no one is left standing. The teacher should write on the board all the things named.

When Question Four has been answered and reports given as in Question Three, the gains and losses should be

compared by a few pupils standing up and giving their opinions as to which were greater, the gains or the losses. The teacher should name one to do so and all those who thought they could add anything to the statement of the first pupil, should promptly stand, and add their views as named by the teacher. After each one speaks all who have nothing to add should sit down.

When Question Five has been answered according to the plan described for Question Three and Four each pupil should write a list of the things Peter gained by refusing. To this list the teacher may then very properly add some of the subtler points of advantage which should be added to the complete list of advantages as reported by the pupils. In addition to this, he may add any of the character losses Peter would have sustained if he had shown the rabbits to the Prince without Michael's permission.

Then from the blackboard each pupil should make a complete list of the advantages that come to Peter from being true to his promise, and of the disadvantages or losses he would have sustained if he had not been true. Finally a vote of the class should be taken to decide what in the opinion of the pupils was the greatest advantage that came to Peter from his trueness under great temptation; and what would have been his greatest loss, if he had been untrue. If the pupils have not realized that his greatest loss would have been the loss of his own self-respect and real respect for his own integrity, the teacher should show in a few words that it is a more serious loss to lose our own self-respect than to lose the respect of others.

Suggestion One: The teacher should point out either by suggestions or well directed questions the choice of words in descriptions of the time and place, the simple elements of the plot, and the traits of the characters which make

the story real. This should, of course, not become burdensome—neither should it be neglected, for it is through these elements that the literary qualities of the story may be developed.

Suggestion Two: Occasionally a few pupils may be asked to come to the front of the class and tell in their own language the story of the week. The teacher should have a special sheet on which the names of those who speak are recorded so that they may not be called to do a similar thing until the other members of the class have had the opportunity of doing it.

Suggestion Three: Teachers should not fail to take advantage of the opportunity which many of these stories afford for informal dramatization. The pupils should, by this time, be so familiar with not only the story but the very thoughts and feelings of the characters that they can easily take the roles of the characters they have been studying.

Suggestion Four: At this stage it will be well to have oral reading of parts of the story, selecting passages that are particularly good because of the choice of words in the description or because they lend themselves especially to good expression.

Suggestion Five: Pupils should be encouraged to make large collections of stories from Sunday School papers, children's magazines, and daily and weekly papers. During the reading hour on Friday those who have found in their collection of stories incidents that are similar to the story of the week, may be permitted to stand and tell in their own language the story of their choice.

It is advisable that each pupil should be supplied with a note book of about one hundred and thirty-five pages, to be divided by the pupils into three parts, one for each of

the MIDWAY READERS, allowing two pages in which to record the conclusions made by the class in regard to the story; and a list of other stories of similar moral type. This would leave about three pages for each story in which the pupil might add experiences of his own connected with his own life or the lives of his friends, to illustrate the value of the moral principles revealed in action by the story. This would divide the book into three sections; forty pages for the MIDWAY READER with eight stories, forty-five for the Reader with nine stories, and fifty pages for the Reader with ten stories.

If the blank book contains more than one hundred and thirty-five pages the remaining part should be used to make a record of experiences in the life of the writer in which he became conscious to a clearer and deeper degree of the value of the moral principles revealed in action in the stories of the MIDWAY READERS. The record of his own moral evolution should be for himself alone.

In carrying out these suggestions the pupils are recognized as entitled to decide, and as capable of thinking independently. They are treated as reasonable beings whose reasons should be treated respectfully, even though their conclusions be incorrect. The most important aim at the midway period is not thinking as wisely and as profoundly as adults, but independent and original thinking. The teacher should respect an original thought though it be not wise in his own opinion, more than a correct thought that is merely remembered. It is independent original thinking that develops thinking power; not "letting other people's thoughts run through our heads."

It cannot be too strongly impressed that all the work outlined in this chapter in connection with the reading of the MIDWAY READERS, and with two or three other

literary works may be done each year in the periods formerly—and too often yet—devoted to oral reading. The results will be infinitely more important in securing much better reading, and in promoting successful training in both written and oral composition; and far beyond these in training the pupils to be self-active, independent, original characters capable of relating moral principles to their own lives.

DRAMATIC COMPOSITION BASED ON STORIES

Educators in the past have not had sufficient faith in the original power of young children in art, and in the composition of music, and literature. It took a long time, even for some leaders, to recognize the fundamental truth that "Children learn by doing." Today leaders in education are gaining a vision of the much more important because more vitally productive truth that "Children *grow* by doing"; and *growing* is infinitely more important in developing human power, skill and character, than *learning*. Growth is the essential element in attaining the power, skill and character necessary to qualify each child for the performance of his own individual work for humanity and for himself.

Individual self-activity is now pretty generally recognized as of vital importance in true harmonious physical development. Physical development is no longer regarded as merely the development of muscular power. Play is now regarded as much more effective in promoting organic development of the constitutional centres of power in the body, in developing them in harmony with each other, and especially in co-ordinating physical development with intellectual and moral power, than any formal system of physical exercises can be. The reason for this is that in

playing the child is self-active, making his own decisions and using his best physical and intellectual powers to achieve his decisions. In doing so he is kept alert by his intense interest in the game. He is keyed and toned up to his best, ready for instantaneous action, as the conditions of the game change, and reveal new opportunities to assist in achieving success for his team.

Work that is not so severe as to strain his present physical power becomes almost as useful in developing balanced physical and intellectual health, as play, when the child, or even the adult is self-active; when he makes his own plans and achieves them to the best of his ability. Manual training has been recognized by thoughtful teachers for years, as one of the most perfect processes for aiding in the strengthening of over-wrought and enfeebled nervous systems, and thus restoring the physical, the intellectual, and the moral vigor of those who manifest symptoms of general breakdown, from enfeebled nervous systems. It is quite as essential that to secure the best results in the general development of the child he shall be trained to use his intellectual powers by self-active effort as an independent individual, making his own original plans and achieving them to the best of his ability under the direction of his own mind.

The time is coming—and coming soon—when children will be encouraged to do original work in art, in musical composition and in different forms of literary composition. Very early in the lives of children they live imaginary lives, personating imaginary people, sometimes personating birds or animals. Many of them surround themselves with a group of imaginary playmates, and entertain them with imaginary stories. When encouraged to do so they enjoy telling their parents imaginary tales. Teachers should

direct this almost universal tendency into constructive and developing channels, so that its influence for good may be developed and perpetuated. The tendency to personate other characters real or imaginary, should be developed into the power of dramatic production and dramatic representation. For many children dramatic representation will naturally lead to dramatic production under wise direction by teachers. Both dramatic representation and dramatic composition may be used to develop intense interest in literature, and responding freely and happily to intense interest by productive effort, is one of the surest ways to develop the human mind.

The stories of the MIDWAY READERS have such simple plots that many of them may be used with success, as the basis for dramatization by pupils in the Midway Grades. Using a story as the basis for a short play each child should be encouraged to make a list of the characters and to write the story in dramatic instead of narrative form making each of the characters tell or reveal his part in the story in dialogue form. Each child should write the parts for the characters in his or her own language and not in the exact language used in the story.

The children may be allowed to alter the play somewhat in accordance with additions that to them seem to improve it. They should write their little plays at home, and plenty of time should be allowed for their production. Two in a year will be sufficient. They should be written, not as tasks, but as the result of enthusiastic interest aroused by the teacher. Interest may be kept up by letting it be understood that the best plays will be performed for the edification of the parents as well as the teachers and pupils. The selection of the best plays should be made by a committee of the pupils chosen by the class by ballot, the teacher being

ex-officio a member of the committee. This, or another committee with the co-operation of the teacher should assist in the production of the play after the pupils have been chosen to represent the characters. It is vitally important that the pupils and teachers should co-operate from the beginning of the composition of the plays, till they are finally acted at the public entertainment.

There will usually be time for at least two plays written by the children to be presented at one entertainment, so in preparation for this two stories should be selected for dramatization, and about an equal number of pupils should be named to dramatize each story. The children should have the chief part in deciding the story they are to dramatize. Each one should write his name on a slip of paper, and the title of the story he prefers to dramatize. Those who would as soon take one story as the other should write "either" on the papers on which their names are written. They may be added to the list to dramatize the story chosen by the smallest number, and thus the numbers for each story may be made as nearly equal as possible.

The advantages of the work outlined are many. It increases the interest of the pupils in the process of expressing their own ideals in writing.

It trains them in an important kind of literary composition, and incidentally increases their interest in all forms of literary work. It prevents the dwarfing, or the complete loss, of the well defined tendency of nearly all children to personate others, and even animals and things. So strongly marked an element in childhood, should not be ignored by teachers. Lack of attention to the development of the imaginations of children is a very serious neglect of duty by most parents and teachers. Imagination is clearly one of the highest powers of the mind and definite

plans for its development should be regularly practised in schools. Intellectually it aids in the conscious development of all the mental powers; morally it enables each individual to recognize his relationships to his fellowmen, to the universe, and to the Creator.

It prepares each mind for a progressively developing interest in literary work; not only in the literary work each individual may be able to do himself, but in the literary revelations of the greatest interpreters of the highest thoughts yet made clear to humanity. It increases the self-active interpretive power of each child. Using his best powers to produce the best literature possible for him at his stage of development, is the best possible basis for his own literary culture, and for awakening his interest in all phases of literary study. It develops in his mind all his apperceptive centres of literary power, literary taste, and literary interpretation.

THE USE OF TESTS IN THE MIDWAY READERS

Owing to the wide range of ability of classes in the same grade in the same school system and of individuals in the same class, it has not been considered wise to attempt to establish specific standards for speed in reading from these stories. This does not mean that both speed and comprehension tests are not important, and it is suggested that tests for both speed and comprehension be given using material selected from these stories for sight reading, or material which is entirely new selected from another source.

When a section of a story in the MIDWAY READERS is to be used as a Test Lesson, it is suggested that a suitable cutting from the first part of a story that has not been studied be used for this purpose. This material for test lessons should not be used, however, until after the pupil

has finished the word study suggested at the beginning of the Lesson Plan. Thus the teacher should select material in advance of the assignment of the story to the pupils as a class exercise, since the value of a Test Lesson would be lost after the pupil had had an opportunity to read or study the story in advance. The Test Lessons should be given approximately once each month and a record of the results should be kept as a gauge of the individual progress of the pupils.

When a Test Lesson is to be given the teacher should have each pupil provided with a slip of paper and a pencil. The pupils' names and the date should appear on the slip in a uniform heading as the teacher directs.

The teacher should explain that when the reading of the Test Lesson begins she will, at every quarter of a minute, place the time on the blackboard. When the pupils finish the selection they should glance immediately at the board and record on the slip the time they find written there. Some may finish in 4 minutes, some in 3½ minutes, others in 5¾ minutes, etc. This will provide a fairly accurate record of each individual in the class.

The average rate of speed of the entire class is not, however, as important as the individual record. The class average will vary according to the difficulty of the selection. Some pages will present vocabulary difficulties to delay the reader; others will be rapidly moving, simple conversation through which the reader may "hurry"—so comparisons of class averages secured through *different* selections are of little value. Therefore the value of the comparison of class averages is greatest between classes of the same grade reading the same selections.

Consequently the greatest value of the speed test to the teacher is the indication it is of individual progress. Is

some one pupil always the last to finish reading the selection in test after test? If so, this particular pupil will need special help. If some three or four pupils invariably finish first, have they extracted the thought accurately—as well as rapidly? The teacher should watch the relative time of the individual pupil—both in comparison with other members of the class reading the same selection, and with the consecutive reports secured from the same pupil as he reads different passages. Can he not gradually from month to month increase his speed? This is after all the object of Silent Reading.

As pupils and teacher work to increase the speed in Silent Reading, it is of utmost importance that this is not gained at the expense of a complete understanding of the selection read. For this reason, therefore, speed and comprehension tests should go hand in hand.

The accuracy with which the pupils comprehend the thought of the stories read may be tested in any of a number of ways. Possibly the best plan for a comprehension test is to have the pupils, as a class exercise, answer in writing a few well chosen questions covering the points of the story or article read for the speed test. More specific suggestions for this will be found under the topic Test Lessons in Part Three of this HAND BOOK.

Aside from this specific test, the dramatic reproduction of the selection read is a valuable way of testing comprehension. This requires a complete grasp of the author's meaning as well as close attention to details in their correct sequence. The more usual methods of determining comprehension as found in each lesson are the choosing of new names for the stories and the forming of new titles for the illustrations; the requests for opinions based upon the facts read; and the retelling of various parts of the story as a background for the selections read orally.

PART III

LESSON PLANS

INTRODUCTORY STATEMENT

In the following pages of the HANDBOOK will be found Lesson Plans for each of the stories in the MIDWAY READERS. These have been worked out in considerable detail with the hope that they may furnish definite suggestions and yet in no wise limit the initiative or originality of the teacher.

Word Study. It cannot be too strongly emphasized that the child should be made entirely familiar with the words listed for study in each lesson plan before the assignment of the story for reading is made. It is important that the pupil may approach each lesson with as nearly all vocabulary difficulties eliminated as is possible. The suggestions for Word Drill were given on page 39 of Part Two.

Literary Studies. The success of the suggestions for literary study in the Lesson Plans depends to a very great extent upon the teacher's literary knowledge and literary experience. The stories in the MIDWAY READERS may suggest entirely different possibilities of development and study to different teachers; other passages of description may seem more worthy of consideration than those mentioned in the Lesson Plans—and for totally different reasons the story may be interesting. These suggestions, therefore, are to be considered most "elastic" and are to be changed as the experience of the teacher and the needs of the class require. They are in every sense *suggestions*

planned to direct the attention of both teacher and pupils to the best in literature rather than to limit the possibilities in the study of literature. Before attempting to apply the Lesson Plans the teacher should make herself familiar with the Plan for the Stories as given on page 45, Part Two.

Informal Dramatization and Dramatic Composition. The teacher must keep in mind that there is probably no better way to test the pupils' understanding of the story read than to allow the pupils to interpret that story in an informal way. She should, therefore, use the suggestions for informal dramatization freely as oral comprehension tests. When more than one suggestion for dramatization has been given in the same story, the teacher should consider them as suggestions and not as assignments.

It is also important that the teacher make herself entirely familiar with the discussion of Dramatic Composition Based on Stories beginning on page 50 of Part Two as well as the Models for Dramatic Composition (one story from each book of the series) found on pages 98-124.

Tests. There are Test Lessons, one from each book, offered as aids to the teacher in developing this important phase of classroom instruction. The teacher will note that in each instance material selected for the Test Lesson is taken from the first part of the story and represents a complete unit of thought. It must be kept in mind that the Test Lesson should be given before the story has been completed. These lessons combine the Speed Test with a test for Comprehension.

The Comprehension Test should be given immediately after the Speed Test without further reference to the selection. The questions provided have been chosen with a view to covering the whole selection to be read with considerable detail. The questions have been evaluated allow-

ing greater value to those of more importance in bringing out the important points of the story.

Before giving Test Lessons the teacher should make herself familiar with the suggestions for Test Lessons found on page 54 of Part II as well as the more specific directions given in connection with each of the Test Lessons.

LESSON PLANS—BOOK ONE

IN THE HEART OF THE FOREST

Time—Five to eight days

Word List: linden, consequences, inheritance, hesitation, acquaintance, guardian, interrupted, reluctant, adieu, embarrassed, lynx, unexpectedly, expectantly, herbs, escorted, resemblance, urgent, foster-mother, astonishment, donned, agitated, obstacles, claimant, documents, suspicious, fathom, wretch, benediction, portrayed, deception, entrusted, abode, fraudulent, scanning, circumstances, descending, niche, adjoining, gesture, vengeance, treacherous, opponent, cautiously, protection, congratulate, detestable, penetrate, occupants.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. Do you like the way the story ends? Why?
2. Would you like to be the kind of a man the Duke of Altamont was? Tell why.
3. What incident in the story do you think required most bravery? Give reasons.

4. What incident in the story do you like best? Why?

Literary Studies—To the Teacher:

1. Interest—Due to rapid action. Were you anxious to finish the story after it was begun? Why?
2. Description — Through discussion develop the picture of the encounter with the lynx. What words or phrases give the most vivid picture? Suggestion: If time permits, select other passages which seem to form the most vivid pictures and explain why pictures are vivid because of choice of words.

Informal Dramatization:

Let the pupils select one or two scenes, or as much of the story as their interest and the time will permit, to dramatize. Here the teacher should make only the most general suggestions, for example—aiding in selecting the suitable scenes and assigning characters for the various parts. This dramatization should be done without previous preparation and the conversation should be in the children's own words.

Oral Reading:

As the last step in the study of the story, cuttings from it may be read aloud. The pupils are now completely familiar with the words and thought, so they should find no difficulty in expressing the thought in the words of the author.

AT THE PALACE GATES

Time—Five to seven days

Word List: magnificent, summoned, soothingly, defrauded, speculated, ardor, captaincy, ado, inquisitive, chagrin, amassed, eventide, generosity, veranda, certificates, misfortune, tyrannical, boisterous, turbulent, endurance, guidance, haven, obscured, immediate, habitation, impassable, dominion, sustained, penalty, concealed, benediction, lamented, Angalese, frantically, conspiracy, frenzied, submission, vengeance, defiance, extravagantly, implicated, intercede, treachery, seclusion, deceit.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. How do you like the way Captain Walters met failure? Why?
2. Which act of Casper's do you most admire? Why?
3. In which part of the story were you most interested? Why?
4. What did you think of Polla Mahga when the story was finished?

Literary Studies—To the Teacher:

Interest—Emphasize the elements of interest noting heroic action, the element of danger and of suspense which the story presents. Through several paragraphs the reader is at a loss to know whether or not—or how—the captives will be rescued. Their intense interest is retained, they are kept in suspense.

Description—Point out thrilling situations vividly

pictured. For example, the capture by the natives.

Informal Dramatization:

What are the two most important scenes in the story? This may be decided by a general vote of the class. It is suggested that the children dramatize them:

First—As nearly similar to the story as memory will permit.

Second—As entirely different as their originality can make it. If this requires an entirely new ending for the story, so much the better.

Oral Reading:

It will be found that there are at least three incidents in the story, complete in themselves, viz: the Walters' home life at the time of his failure, the stormy voyage, the experiences on the island. Have the children recognize these and read the one in which they are particularly interested.

THE CHOICE

Time—One Week

Word List: festivities, diligent, equipage, stupidity, brilliantly, confectioner's, derision, locomotives, memorable, melodies, banished, alternately, wearisome, attentively, unanimous, propositions, yearned, contradictory, ushered, luxuriant, verdure, quivered, nourishment, imprisoned, disposition, deposited, dumbfounded, hesitation, qualifications, interjected, bestowed, consulting, adjusted, obliging.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. What other title would you suggest for this story? Why?
2. Which of the characters do you like best? Why? Have you ever known any real children like them?
3. What have you bought with money you have saved?
4. Were you glad that Fred, Robert and Elsie finally spent their money in the way they did?

Literary Studies—To the Teacher:

Life-likeness of Characters—Are the children's discussions "real"?

Common Experiences—Perhaps as the pupils read this story they will remember how they felt when one of their pets died and they can understand more fully how Paul and his Grandmother felt when Bess was poisoned. It is this ability to write of experiences through which we have all passed in a way to make us recall them vividly, that is found in many great books. Question the pupils for incidents in the story that recall similar things that have really happened in their experiences.

Dramatic Composition:

This story offers an opportunity for something more than informal dramatization and should be made the basis for composition in dramatic form. The teacher will find aid for developing this type of work with this particular story on page 98 of this HANDBOOK.

IN THE SNOW

Time—Five to seven days

Word List: chalets, chamois, gnarled, perpendicular, plateau, complied, agile, spectacle, testimonial, delicacies, benefactor, resigned, bankrupt, equalized, radiance, substantial, majestic, projecting, industrious, destruction, obediently, expiring, escorted, determination, foliage, profitably, hospitality, attachment, expectations, recital, acquaintance, corresponds, economized, bankrupt, basked, eventless, astonishment, deceived, companionship, conversation, loyalty, devotion, circumstances.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. What one quality more than any other made Anton so successful?
2. Which decision do you think was probably the hardest for him to make? Why?
3. Which one of Anton's friends do you think helped him most?
4. As you finish the story, do you find that Anton lived up to his name?

Literary Studies—To the Teacher:

Interest—Due to the growth and development of Anton, so interestingly told. This study of the development of character is frequently the foundation for our best known literature—"Oliver Twist," for example.

Description—So accurate that the snowy regions of Switzerland as well as the effect of climatic conditions on the people are clearly pictured. Note the first paragraph of the story.

Informal Dramatization:

Take one of the apparently less important scenes, for example, Anton's week's stay with Mrs. Stemple and develop from it a story of some imaginary happening to be dramatized. For instance, Hector might be lost or stolen during the week.

Oral Reading:

Have the pupils read whatever incident in the story they like best, giving in their own words the necessary explanation to form the background for the cutting.

UNDER THE OAK TREE

Time—Three Days

Word List: relaxation, voraciously, dissuaded, expectantly, intrusion, obstinate, dishonorable, timidity, pauper, curiosity, conquering, tactics, acquitted, cautiously, random, acquired, saluted, filial, diligent, admiration, perseverance.

Assignment of the Story: For reading allow one day.

Recitation—See treatment of the story, pages 45-50.

Literary Studies—To the Teacher:

Literary Form—A story within a story. This method of having the story told by the principal character in the first person is quite common. For example, "Chaucer's Canterbury Tales," "The Arabian Nights."

Informal Dramatization:

This can perhaps best be done by having one pupil take the part of the father, leaving it to him to retell the story in his own words. This one pupil should be chosen by the class—and when

his story is ended it should be members of the class who suggest incidents omitted. If time permits, it would be a splendid exercise to plan an entirely new story, following the plan of the story within a story. The teacher might also read selections from the "Arabian Nights," or the "Canterbury Tales" to emphasize the importance of this form of story-telling in literature.

Oral Reading:

As the different pupils are called upon, allow them to read that cutting from the selection which they like best with a spontaneous explanation as to why they like it. From such an expression the teacher should be in a position to suggest well known literature containing these same qualities of interest.

THE NEW PARTNER

Time—Three to five days

Word List: impoverished, wardrobe, mischievous, suffocated, molested, jeers, taunts, targets, depressed, asserted, affliction, timid, lustily, kernels, receptacle, plied, cordial, festive, anticipation, generous, cauldrons, kneaded, wended, confidently, provisions, radiated, discussion, objection, latent.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. Give reasons why you think Elizabeth was a kind, good girl.

2. How did Tom prepare himself to become Mr. Underwood's partner.
3. Why did Mr. Underwood make Tom his partner?
4. Why was this a good arrangement for Tom?

Literary Studies—To the Teacher:

Character Study—The appealing description of Tom's sensitiveness to ridicule, "Hobbling Tom." The teacher might well read to the children of Tiny Tim in Dickens' "Christmas Carol."

Informal Dramatization:

As the selection is so short, the entire story might be dramatized. The need of having the conversation of the characters spontaneous, expressing the pupils' own thoughts and feelings cannot be over emphasized.

Oral Reading:

The twelve pages of this story may well be read aloud in one period. The children have been made thoroughly familiar with it from every angle—the difficult words as well as the thought of each page—so the Oral Reading should be as natural as the conversation on the playground.

THE BROKEN PROMISE

Time—Four to six days

Word List: solace, frivolously, consequences, volunteered, surmised, scouring, ancient, magnificent, lamenting, bewildered, disconsolate, cautioned, inquisitive, gorgeous, bearded, memorable, ransom, expectation, appreciated, queries, stature, divined, providential, proprietor, apologies,

intelligent, gratified, destination, recognized, boisterous, cordially, hermitage, bereavement, repentance.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. As you finish the story, which character stands out in your mind as most "real?" Why?
2. Do you like the way Countess Josephine forgave Margaretta's thoughtlessness? Was it rewarded? How?
3. Who really did most to return Robert to his parents?
4. In what part of the story were you most interested? Why?

Literary Studies—To the Teacher:

Description—Note the freshness of the picture of the summer day all so new to Robert as he came from the cave. Bring out with the children the words and phrases that make the picture of the day vivid.

Interest—Due to the rapid movement of the narrative, rather than to any particularly thrilling incident.

Informal Dramatization:

Allow the pupils to choose some one particular scene which they would like most to dramatize. With this as a basis, plan two more scenes which will call for an entirely new ending of the story. For example—the scene chosen from the story might be the stealing of Robert by the gypsy while Margaretta danced with the page. The two scenes following, to be entirely original, could be perhaps the capture of the gypsy be-

fore she reached her cave, or the finding of the cave by soldiers sent to hunt for the baby. Perhaps the shepherd who found the boy might have been a brother of Margaretta's. Leave this problem entirely to the children's own imagination.

Oral Reading:

It is suggested in this selection that very little time be given to the Oral Reading only as in a general review after other stories have been studied. The time thus saved might well be devoted to the original dramatization as outlined in the previous paragraph.

LIGHT IN THE DARKNESS

Time—Two to three days

Word List: abstracted, adjacent, deceased, mirrored, scanned, transactions, slanderous, accusations, effaced, promissory-note, reverence, crevices, alighted, enraptured, legality, harbored, justified, denouncing, amends.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. What scenes in the story would you like to have illustrated? Imagine you are giving directions to an artist and describe two so definitely that he could follow your ideas in drawing the pictures.
2. What one incident in the story is most important?
3. Can you understand why the heirs of Mr. Nash insisted on full payment? Would you have done likewise?

Literary Studies—To the Teacher:

Description—Sympathetic handling of Mrs. Berkley's grief at leaving her home. This explaining what is going on in the mind of one of the characters as found on the second paragraph of page 207 is very common. Hamlet's Soliloquy is perhaps the most outstanding example of this.

Importance of Detail—The significance of the firefly's flying under the chest is evident. A similar example of this in literature will be found in the spider weaving the web across the cave in which Mohammed was hiding.

Informal Dramatization:

Have five students chosen by the class each give a short sketch indicating some state of mind. Disappointment because they cannot go to the circus, sorrow over a lost dog or cat, etc.

Oral Reading:

Allow the pupils called upon to read aloud the one chapter which they believe they can read best—and tell in their own words the contents of the other two. Should the pupils choose Chapter II, it will be necessary for them to give the introduction covering the material in Chapter I and close the story in their own words covering the material in Chapter III.

THE GOLD RING

Time—Five to six days

Word List: demure, delicacy, deterred, subsided, cordially, fragrance, upbraided, porcelain, extraordinary,

agitated, deprived, composure, humanity, worsted, initials, elated, embroidered, familiarity, capsized, overwrought.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. In what ways were Amanda and Gertrude alike and in what ways were they different?
2. Why were Mrs. West and Mrs. Lawrence such good friends?
3. What one thing in the story did most to make it end as it did?
4. After you have become thoroughly familiar with the story, plan a new title for the picture opposite p. 215 as well as the one opposite p. 234.

Literary Studies—To the Teacher:

Description—Lovely word pictures in which the very atmosphere of twilight after a rain is felt (see the second paragraph on page 218) or the luxury of handsomely furnished rooms (page 222).

Phrasing—Have the pupils pick out the phrases which seem to them "prettiest." For example, "a demure little girl of ten summers" is a phrase quite common in literature. Evangeline is described as a maid of seventeen summers. This is a rather poetic way of expressing the very ordinary statement that Gertrude was ten years old.

Informal Dramatization:

It is suggested that two casts of characters be chosen to dramatize the story:

1. As it is presented in the book.

2. With as many original variations as can be proposed. The remainder of the class should be given an opportunity to express their opinion freely in deciding which dramatization was most interesting—and why.

Oral Reading:

Allow as many pupils to read orally the passages of most interest to them as the class time will permit.

LESSON PLANS—BOOK TWO

IN THE SERVICE OF THE KING

Time—Eight to ten days

Word List: conspicuous, meagre, vegetables, countenance, reprimand, hesitation, jaunt, compliance, grandeur, astonishment, grenadier, separation, moustached, impatience, perspiration, pensioned, fascinating, achieved, extinguished, quaint, myriads, rapture, industriously, reverted, unconsciously, conquered, inaudible, laurels, partisanship, alluding, solitude, diligent, deliberately, ushered, obstacles, communicated, pallor, embarrassed, affected, decisive, forfeit, adieu, prophecies, ceremonies, homage, zeal, valor, waned, disdainful.

Assignment of the Story: For reading allow two days. The reading of the story should be preceded by a short historical sketch of the Seven Years' War (1756-1763) so that the pupils may not confuse the incidents of this story with the conditions and incidents of the World War.

Recitation:

Questions to be Answered Orally or in Writing:

1. What qualities in Frederick made him successful?
2. Explain why Frederick's father and mother did not want him to go into the army, why his uncle did, and why he himself was so anxious to go.
3. Do you admire Frederick's loyalty to his family in the face of all the military splendor of the banquet scene? What might he have done?
4. In what part of the story were you most interested? Why?

Literary Studies—To the Teacher:

The thoughtful teacher will make every effort to place this story in its correct historical setting —nearing the close of the Seven Years' War. With the story read under these circumstances you will find that it will give a very accurate picture of human nature.

Interest—Due to rapid action in the military vein.

Note—As supplementary material in this connection read portions of Edward Everett Hale's "A Man Without a Country."

Informal Dramatization:

Dramatize only one incident in the story, allowing the class to choose it.

Oral Reading:

The incident receiving second choice in the selection of the incident for dramatization may well be read orally.

THE BASKET OF FLOWERS

Time—Two to three days

Word List: symbol, garish, florist, comely, threatened, conscience, temptation, valuable, exhausted, fragrance, mignonettes, accuse, congratulate.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. In what ways were Marie and Amanda alike—and in what ways different?
2. As you follow Marie through the story, what one quality of hers do you most admire? Why?
3. Were the last two pages of the story a surprise to you? How had you expected the story to end?

Literary Studies—To the Teacher:

Interest—Note the use of the element of mystery as to who took the ring to maintain interest.

Personification—The flowers and moon are considered as having the qualities of human beings, a sympathy and interest in Marie's distress. This personification is very common in literature—for example Shelley's "The Cloud."

Dramatic Quality—Due to the court room scene where in a few words Marie is proven innocent and Jessie is convicted. The use of the court room scene is very common in literature, perhaps the most famous handling being found in "The Merchant of Venice."

Informal Dramatization:

As it will be generally felt that the Court Room Scene is the most important, this should be dramatized with one pupil giving a resume of

the story in such a way that the scene will be the climax. If the pupils can suggest a more startling way to prove the innocence of Marie, use it. Merely as a suggestion, because the flowers are here treated as real people, the class might prepare a "flower play." Have the mignonette, the rose, the forget-me-not, the lily as well as other flowers tell the story of Marie's trouble, imagining that they were in the basket taken to Amelia—and that they saw Jessie take the ring.

Oral Reading:

It is suggested that the complete story be read aloud by those members of the class who seem to have the most difficulty in expressing themselves orally. This should not be attempted, however, until the pupils have become entirely familiar with the story.

OVER THE SEA

Time—Seven to ten days

Word List: prosperous, predicted, bequeath, succession, disdainful, speculations, industriously, circumstances, proposition, suffused, illuminated, extinguished, momentary, impelled, asunder, adventurous, appreciation, plantation, embittered, slandering, bankruptcy, denouncing, welfare, haughtily, salutation, coincided, suspicious, revolving, myriads, precipice, abyss, skirmish, impenetrable, unavenged, fraud, plied, filial, contemptible, benefactor, vocation, hypocrisy, humanity, revealed, aghast, assurance, poisonous, speculations, viper, slander, vied.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. Was the decision that each of the boys, Albert, Andreas and Erich, made at the death of their father a wise one? Give reasons for your answer.
2. After the interval of ten years when the boys have become men which one do you like best? Why?
3. Explain why you like Banty.
4. Why did Banty feel as he did toward Oscar?
5. Were you glad to have the story end as it did?
6. After you have completely finished the story, plan an entirely new page opposite p. 58 with a new title for the story and entirely new chapter headings.

Literary Studies—To the Teacher:

Interest—The story contains descriptions of travel and adventure with the element of treachery and danger.

Character Study—The description of the workings of Banty's mind, pp. 90-94 as he considers Oscar is worthy of careful study. This study of a character's frame of mind is used frequently in literature to give the reader a foreshadowing of future events.

Informal Dramatization:

Have the class choose three of the most important scenes of the story. With these as a skeleton, prepare a complete play of at least four acts with as many scenes as the pupils may wish, to carry out their ideas. As the story is quite

long this will make it unnecessary to attempt to keep the entire story and each incident in mind.

Oral Reading:

Allow the pupils to select one chapter of the nine to read aloud.

COMRADES

Time—Three to four days

Word List: mirrored, graveled, pierced, striving, sickle, exertion, cactus, dwarfed, ebbing, accustomed.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. What do you most admire about Harry and what about Frank?
2. What kind of a boy was Frank? Why do you think so?
3. Why do you think Frank was so kind to Harry at first?
4. What did Frank gain by his kindness to Harry?
5. How did Frank win the love of Harry's parents?

Literary Studies—To the Teacher:

Description—Sympathetic picturing of Harry's frailness so often found in literature. For example, "The Little Lame Prince."

Interest—Due to the development of the friendship between the two boys.

Charm—Sweetness of the story rather than adventure or danger.

Informal Dramatization:

Allow the pupils to plan the meeting of Frank and Harry under entirely different circumstances and have it described. Allow the pupils to dramatize the rest of the story.

Plan an entirely different request that Harry might make of his father for Frank's benefit and use this as material to be dramatized.

Oral Reading:

Plan to have the entire story read aloud, assigning parts to each pupil before the reading begins so that it may be read as a complete unit.

THE MESSAGE

Time—Six to nine days

Word List: donations, unfortunate, brigands, marauders, intrusion, vehicle, co-operated, refuge, arguments, glean, encroaching, precaution, detestable, upbraiding, effulgence, assailants, unrivalled, infested, forfeit, extravagantly, martyr, gorge, attributing, disclosures, mantle, accorded, attentively, vengeance, guise, energy, fervent, allay, disguise, vigil, adorn, talons, soared, accomplices, stalwart, hypocritical, exaggerated, impaired.

Assignment of the Story: For reading allow three days. The first reading of the story should be completed in two days and the third day should be devoted to the marking and re-reading of the passages of description concerning the characters, the castle and the pilgrims. These marked passages should be read so slowly that the pupils will have an opportunity to form a definite picture in their minds of these mediaeval surroundings.

Recitation:

Questions to be Answered Orally or in Writing:

1. What influence did Anges' and Emma's friendship have on the story?
2. Who do you think did most to save Knight Theobold from his enemies?
3. How was Knight Theobold's kindness to Rosalind and Emma rewarded?
4. Why were you glad to have the story end as it did? Could you suggest a possible better ending?

Literary Studies—To the Teacher:

Description—In which is pictured mediaeval life.

Analogies—Selections from "Ivanhoe" might well be read as supplementary material as a help to the teacher in creating an understanding of mediaeval life. In that section of the story where the pilgrims tell of their wanderings, reference might well be made to the Crusades and additional supplementary material consisting of stories of the heroes of the Crusades read to the pupils.

Informal Dramatization:

It is suggested that the class dramatize three of the scenes which to them seem most important. It will probably be necessary to have one pupil describe the setting in which each act takes place. This should be done accurately and should result in a complete familiarity with mediaeval surroundings so common to the Waverly novels.

Oral Reading:

Allow five children to plan to read sections of the

story which will make it appear as a unit when they have finished.

TO THE RESCUE

Time—Two to four days

Word List: cautiously, chuckled, err, legacy, charity, prominent, intruding, debtor, amassed, spied.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. Study the illustration opposite page 167. Tell that part of the story into which the picture fits, identifying each character. Suggest a new title for the picture.
2. What one quality of Harold's do you like most? Why?
3. Why did Stephen Werner deserve all the Major did for him?

Literary Studies—To the Teacher:

Description—Charming picture of a summer morning in the forest found in the opening pages. Have the children describe a morning in winter, spring or fall that they recall as being especially beautiful. Give them an opportunity to plan and organize their description before giving it orally.

Word Selection—Have the pupils select three or four phrases in the story which form for them the most vivid pictures. Help them to see the importance of the choice of words and have them form three phrases of their own where

the words which they choose are used more effectively than other words they might use.

Informal Dramatization:

Dramatize the cutting of the conversation between the Major and Stephen Werner:

1. Following the book as closely as possible.
2. Planning an entirely different way in which they first met—possibly in a ship wreck.

Oral Reading:

Allow each one of several pupils to read that section of the story which appeals to him most, explaining his reason for the choice.

THE RUINED CASTLE

Time—Three to five days

Word List: debris, picturesque, serenity, variegated, charcoal-burner, sentinels, vegetation, luxuriant, specimens, summit, unsuspecting, apportioned, sustained, thievish, compassion, reluctantly, injunction, paralyzed, crevices, desolation, exhaustion, humility, furiously, detailed, imprisonment, electrified, relinquished, accumulated, aptitude, benefactor, escorted, consequences, afflicted.

Assignment of the Story: For reading allow two days. Have a supplementary report prepared on the process of charcoal burning.

Recitation:

Questions to be Answered Orally or in Writing:

1. What pictures stand out in your mind most clearly? Why?
2. Put yourself in Niklas' place and explain his fright in the dungeon of the ruined castle.

3. Were you sorry for Niklas or did you feel that he deserved this experience? Why?
4. What do you think of the way the Duke's gold was spent? How would you suggest spending it?
5. Suggest a new name for the story.

Literary Qualities:

Description—Beautiful pictures of the mountain home and vivid picturing of the horror and fear of Niklas in the dungeon.

Word Selection—Have the pupils choose three passages which to them seem very distinct and help them to understand that the use of the right word at the right time is of fundamental importance in effective writing.

Informal Dramatization:

Plan an entirely original method of rescuing Niklas from the ruin that may be well adapted to dramatization.

Oral Reading:

Have the first and last chapters read aloud with the intervening chapters told spontaneously by the pupils.

THE MIDNIGHT HOUR

Time—Seven to ten days

Word List: ministering, emaciated, Swabia, sentiments, pious, convulsed, exhorted, carousing, replenish, vestibule, impregnable, treacherous, delicacies, deplored, expeditions, stupefied, transmute, calamity, descendant, hilariously, bondage, mushrooms, anguish, contradicted, stipulated, resignation, drudged, inquisitive, palpitating, agitated,

ordeal, atmosphere, diligence, meagre, extinguished, sombre, moat, tenacity, stealthily, exalted, ineffectual, disclosure, actuate, miraculously, contrition, salutations, averted.

Assignment of the Story: For reading allow two days.

Recitation:

Question to be Answered Orally or in Writing:

1. Explain why you think this title was chosen for the story. What new name would you suggest?
2. What do you like most about Edna? Why?
3. Read parts of the story slowly enough to get an accurate picture of the two castles, the moat, the dungeon, as well as the people. Select the sections that give the most definite descriptions and see if you cannot get other suggestions to make your pictures more definite and clear. Write a description of a mediaeval castle.
4. Explain why you were glad to have the story end as it did.
5. How did your opinion of Knight Cunard change as you finished the story.

Literary Studies—To the Teacher:

Word Selection—The choice of words to form the picture. "Chained and dejected Knight Egbert . . . " etc. Too much emphasis cannot be given to the correct choice of words in writing or in speaking.

Description—Further material is here given to make the mediaeval pictures more complete.

Informal Dramatization:

Plan an entirely different way that Knight Egbert might have his castle restored. Allow the

pupils to choose which version of the story they wish to dramatize.

Oral Reading:

As much of the material may be read aloud as time permits.

LESSON PLANS—BOOK THREE

AFTER LONG YEARS

Time—From four to five days

Word List: predicament, plaintive, captivity, protruding, gratified, corroborated, recommendation, intermittent, fascinating, entrancing, ecstatic, ecstasy, aspirations, stipulated, stupefied, delicacies, hospitably, grandeur, salon, transported, voluntarily, ingenious, valiantly, devise, opportunely, miraculous, depleted, privations, fervor, recuperate, traversed, devoid, extremity, enthusiasm, proffered, diligence, accumulated, tribulations, extensively, proficient, adieus, benumbed, visage, transact, urgent, valet.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. How did Michael's willingness to aid in the incident of the broken wheel open the way to future success?
2. How does the incident of the nightingale show that Michael possessed the qualities necessary for success?
3. Why do you like Alfred Banford? How was his treatment of Michael rewarded?
4. Study the illustration opposite page 3. Who are

the men in the foreground? Tell the part of the story that is illustrated by this picture.

Literary Studies—To the Teacher:

Description—The nightingale's song in the twilight is described in an especially beautiful way, page 4.

Historical Value—Chapter III will provide a very definite picture of the desolation of Russia which contributed to Napoleon's defeat in his invasion of Russia.

Customs—Note particularly the custom of "apprenticeship" very common in the old country and frequently found in literature.

Informal Dramatization:

Plan to have Alfred Banford and Michael Warden meet "after long years" under three entirely different circumstances. Choose from these suggestions whatever material you wish for dramatization.

Oral Reading:

Devote as much time to this part of the lesson as the interest of the class may permit.

THE CAPTIVE

Time—Four to five days

Word List: ancestral, adoration, swarthy, buoyed, clerical, deigned, profitably, ushered, soulfulness, extensively, appreciation, import, requirements, ferocious, estate, heroism, caressed, thunderous, reverie, pathetically, dispatched, proclaimed, sumptuous, tuition, emancipation, animated, acclamation, instrument, vanity, receded, valuables, bestowing.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. Which one of the captives did you think was deserving of most sympathy? Why do you think so?
2. How did Antonio's life as a slave prepare him for his later success?
3. Why was Ashmed willing to give Antonio his freedom?
4. Why did you like the suggestion that Antonio made for the spending of the money Ashmed offered to him?

Literary Studies—To the Teacher:

Interest—Antonio's bravery under all circumstances is perhaps of greatest interest.

Description — Interesting pictures of Salerno, Algiers, etc.

Customs—Note the following conditions frequently found in literature:

Life in the galley, found in "Ben Hur" and "Les Miserables." The slave on the auction block, found in our own American novels of the South.

Informal Dramatization:

Dramatize as much of the story as the class time will allow, permitting as many variations from the actual story as the pupils may wish.

Oral Reading:

The amount of time devoted to this part of the recitation should be left to the judgment of the teacher. It should not be allowed to develop into a matter of monotonous class routine, however.

THE ARTIST'S MASTERPIECE

Time—Five to six days

Word List: majestically, parapet, artistically, abundant, invisible, quietude, electrified, florins, niche, conjurer, sculptor, uncontrollable, linger, ill-repute, lowering, dirge, paralyzed, recreation, ushered, portfolio, ingeniously, depreciation, audacity, accumulated, tolerate, communicate, correspondence, feasted, extensively, beadle, disdainfully, competent, execution, deputation, festive, inquisitive, propriety, assigned, eloquence, affected, creation.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. What were the instructions about the Emperor's gifts to Hans?
2. Where did Hans get his idea for the alter which was to meet the Counselor's requirements?
3. How did Marie prove to be a loyal friend?
4. Point out the various things about Hans that make him seem like a real boy.
5. Do you like this story? If not, explain why.

Literary Studies—To the Teacher:

Interest—Because of a sympathetic understanding of Hans' great ambition.

Description—Note the charm of the opening paragraphs of the story. Help the children to get as definite an idea as possible of the architecture of old cathedrals with their wonderful carvings of stone and wood. Mention might be made of the Cathedral of Reims in its now ruined condition. Select particular passages of description.

Character Study—The picturing of "real" people.

Informal Dramatization:

Dramatize the meeting at the rose bush of Hans and Marie and the Emperor. Try to create the character of the Emperor through careful study so that it will stand out distinctly from the other two children. In this work is a splendid opportunity for the beginning of the interpretation of characters which must be done in all the study of literature.

Oral Reading:

Limit the selections to be read orally to passages containing descriptions. It will be found that a good deal of the descriptive material is contained in passages of conversation.

THE VINEYARD ON THE HILLSIDE

Time—Five to seven days

Word List: obscured, bleachery, submerged, simplicity, rivulets, futile, humane, ice-floes, calamity, eminence, fidelity, surmise, reverence, transacted, appease, retrieved, allowance, sustained, reprimand, chiseled, miraculous, divulge, resemblance, disclose, elated, rendered, legacy, monotony, credentials, partake, animated, attorney, conjectured, anticipation.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. What is the most important incident in the story? Give reasons for your answer.
2. What one thing about Daniel do you like most?

3. Study the two illustrations carefully and tell the parts of the story illustrated. Have two or three pupils each tell new stories which these pictures might illustrate.
4. What incident in the story seems to be the way most real people would act?
5. What sort of a man do you think Mr. Trent was?
6. During one recitation period have several pupils tell of incidents which this story recalls. This is for oral composition.

Literary Study:

Interest—In the story of Daniel's rescue and boyhood.

Description—Have the pupils choose short passages containing the most distinct pictures.

Character Study—The various characters are pictured in a most life-like and human way. For example, pp. 111-112, when Mrs. Swift scolds her husband for his apparent extravagances. Probably one of the greatest charms of literature is a humorous picture of life-like characters.

Informal Dramatization:

Plan to have Mr. Swift meet Daniel and recognize him under entirely different circumstances. Dramatize whichever meeting you prefer.

Oral Reading:

Allow the pupils to choose two of the seven chapters they wish to read aloud, giving the rest of the material of the story spontaneously.

THE DAMAGED PICTURE

Time—Four to five days

Word List: heritage, contagious, intuitively, bequeath, apparel, diligence, durable, auctioneer, inaudibly, illumine, injunction, pitiable, scrutinizingly, assiduously, connoisseur, besiegers, chagrined, harmoniously, acceded, dingy, sublime, concealed, commodious, urgent, equipped, unabated, "straightened circumstances."

Assignment of the Story: For reading allow one day. Discuss with the pupils some of the best known artists and their paintings.

Recitation:

Questions to be Answered Orally or in Writing:

1. What sacrifice did Lottie and Louise have to make in order to get the picture? Why were they willing to make this sacrifice?
2. What good fortune came to them as a result?
3. This artist we are reading of was a "landscape" painter. Mention three other well known landscape painters and some of their best known works. What other subjects might artists paint?
4. What is an auction? Dramatize this auction scene.
5. What did you think of Lottie's and Louise's plan to surprise their mother upon her return?

Literary Studies—To the Teacher:

Note—The artistic theme of the story will make it possible for the teacher to introduce some of the world's greatest artists and their paintings to the pupils. It may seem best to ask for a report from each of seven pupils on an artist,

each of a different type. For example, Landseer and Rosa Bonheur as the painters of animals; Inness and Corot of landscapes; Millet of the peasant figures; Sir Joshua Reynolds of the portraits.

Interest—Uniqueness of theme. The method of painting a picture over a picture was a common way of preserving really valuable works of art.

Informal Dramatization and Oral Reading:

It is suggested that reports on paintings be given the time otherwise devoted to this work.

MEMORIES AWAKENED

Time—Three to four days

Word List: troublous, pestilence, retrieve, oculists, cataracts, commercial, prosperous, descended, eminent, ancestors, malignant, ushered, tedious, substituted, secreted.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. What sort of men are able to meet reverses and rebuild their fortunes as the Vollmar family did?
2. In the face of failure do you suppose it was hard for Mr. Vollmar to extend his kindness and hospitality to the blind man?
3. What was his reward? What would he have lost?
4. At what particular point of the story were you most interested?
5. Study carefully the illustration opposite p. 146

and tell an entirely new story which this picture might illustrate.

Literary Studies—To the Teacher:

Plot—The story of buried treasures is a common theme in literature. We have Stevenson's "Treasure Island," Poe's "The Gold Bug," etc.

Interest—Due to sympathy, first for Mr. Vollmar's business reverses, then pity for the blind man, and finally the "awakened memories."

Informal Dramatization:

Dramatize one scene of this story giving all the necessary details of the theme to make it a connected whole.

Oral Reading:

Plan to have the pupils read orally the entire story.

THE INHERITANCE

Time—Five to six days

Word List: luxuriously, strenuous, agitation, foundered, extinguished, lamented, tempestuous, immeasurable, calamity, notary, bequeathed, enormous, reprimanded, embezzled, renovated, elaborate, rhythm, courteous, apparition, audacity, deviate, dilemma, devious, revelry, hydrangea, falsifying, revelations, entrancing, dissuaded, audacious, illuminated, impertinence, chiseled, restoration, benediction, engrossed.

Assignment of the Story: For reading allow two days.

Recitation:

Questions to be Answered Orally or in Writing:

1. Why did George Acton resent the way his relatives so soon forgot his father?

2. Why did Lucy deserve the happiness that came to her?
3. What part of the story interested you most? Why?
4. Suggest two new titles for the story. Let the class decide which title is best.

Literary Studies—To the Teacher:

Plot—The return of one thought dead is common in literature. "Enoch Arden" is perhaps one of the best examples.

Element of Suspense—See the last paragraph on page 160 as a specific example.

Word Selection—Choose passages where the pictures are only suggested, rather than made definite. This ability to suggest and still not limit the picture formed is a characteristic of the best authors.

Informal Dramatization:

This story offers another opportunity for developing composition in dramatic form. The teacher will find this story presented on page 118 of the Handbook.

Oral Reading:

The time devoted to this part of the recitation should be determined by the needs of the class in the judgment of the teacher.

HOW IT HAPPENED

Time—Three to four days

Word List: discipline, propitious, thunderous, abated, tumultuous, starvation, utensils, bevy, perspiration, immeasurable, disheartened, deigned, palpitating, torture,

horizon, ascended, captivity, ingratitude, angle, corals, volcanic, verdure, precaution, distracted, prophesied, anguish, conjecture, trivial, benefactor, routine.

Assignment of the Story: For reading allow two days. Discuss with the pupils the methods of securing pearls and coral.

Recitation:

Questions to be Answered Orally or in Writing:

1. What is there in the description of the storm given in the first chapter that makes it seem real?
2. When you consider the material David had with him when he landed on the island, what suggestions could you make to help him to live more comfortably?
3. As you read the story what one situation more than any other is most vividly pictured in your mind?

Literary Studies—To the Teacher:

Interest—The picture of David on the desert island will probably be of particular interest to the small boys of the class. As supplementary reading Defoe's "Robinson Crusoe" might prove most adaptable.

Word Selection—The picture of desolation formed "lying there at his very feet and on every side—the immeasurable sea," the sunset, "gold rimmed rays of purple and red."

Informal Dramatization:

Dramatize David's return, having David tell of his experiences on the island. Because this adventure is of such interest to the boys of the class "David" should be able to talk naturally and spontaneously.

FROM ROYAL PALACE TO LOWLY HUT

Time—Six to eight days

Word List: charitable, counterpart, revolutionary, turmoil, operatic, ransacked, equality, magistrate, decree, meagerly, reverie, recreation, diversions, extinguished, sentinel, detected, capsized, allay, economize, interminable, temporary, contentment, fancier, unanimous, vehicle, diagnosed, palpitating, regaled, answerable, anticipated, oppressors, reuniting.

Assignment of the Story: For reading allow two days. In connection with this story it would be particularly valuable to discuss with the pupils France at the time of the French Revolution. The actual history of the period may be considered, while for supplementary reading Dickens' "A Tale of Two Cities" will furnish entertaining descriptive material.

Recitation:

Questions to be Answered Orally or in Writing:

1. Describe the home life of the Berlow's and their interests and tastes.
2. Which character did you feel most sorry for in this story? Why?
3. Did you like Count Berlow? Why?
4. Study the three illustrations carefully. You will find interesting details. For example, Albert is writing with a quill pen. What other things can you find to comment upon?

Literary Studies—To the Teacher:

Description—Realistic picturing of the French Revolution to be supplemented by cuttings from novels of that period, read to the class.

Note—Merely as a suggestion and if time permits

when the culture of the Berlow home life is discussed, it may be wise to read to the class some of the stories of the greatest operas, mentioning the composers and some of the most famous selections.

Informal Dramatization:

Have the entire story dramatized, cutting it down to not more than three scenes. This will require careful planning.

Oral Reading:

The teacher may select portions from each chapter to be read orally, requesting some other member of the class to continue telling the story from the point of the last reading to the reading next to be given.

THE UGLY TRINKET

Time—Three to four days

Word List: solitary, covetous, suffice, quietude, renovated, invalid, bequeathed, riveted, inscriptions, cherished, sojourn, memento, derive, benevolence, security.

Assignment of the Story: For reading allow one day.

Recitation:

Questions to be Answered Orally or in Writing:

1. Write in class a description of a cathedral.
2. What would you have chosen instead of the locket had you been in Amy's place? Why?
3. Did the last chapter of the story surprise you? Why?
4. What is there about Amy you like most?

Literary Studies—To the Teacher:

Interest—Emphasize the elements of interest as the sympathy the reader is made to feel for Amy, the interest in her choice of the trinkets, the happy surprise, etc.

Description—The beauty of the cathedral, p. 233, that is indistinctly sketched in the first paragraphs, leaving it to the imagination to complete the picture.

Informal Dramatization:

Dramatize the entire story:

1. As nearly like the story itself as possible.
2. As an original play with only one thing the same, the adoption of Amy by Mrs. Linden, as a basis.

Oral Reading:

Plan to have the entire story read, assigning each section to members of the class before the recitation begins, so that it may be read smoothly and without interruption.

MODELS FOR DRAMATIC COMPOSITION

THE CHOICE

Book One—Page 75

Persons

The Father The Mother Fred Robert Elsie
Paul The Grandmother The Overseer

ACT I—SCENE I

Place—A living room in a home in the country.
(Father, Mother, Fred, Robert and Elsie all present.)

Father (uncovering a child's savings bank): Come, my children, and see your Christmas present. It is a savings bank, and I will give you each some money to put in your bank to start your savings. I think it very important that you should learn the value of earning and saving money.

Fred (the oldest child): Thank you, father.

Robert: You are very kind, father, and I will save all you give me.

Father: But I do not promise to give you the money to put in the bank. I wish you to earn the money yourselves.

Fred: How can we earn money, father?

Father: When you are older you may do some work on the farm for me and I will pay you justly for it; and I will give each of you a plot in our garden and you may sell what you raise and put the money you get for your produce in the bank.

The Three Children: Oh, thank you, father! We will try to earn and save, but how can we get money now to put in our bank?

Father: I do not like to have you think that I will pay you for doing right, but if you boys get good reports for your conduct and work in school each month, I will give each of you some money to put in your bank.

Elsie: But I am not old enough to go to school. How can I get money?

Mother: I know a little girl who sometimes forgets to put her playthings in their proper place when she is done with them and she often has to be told to be more careful and wash her hands.

Elsie: Oh, I know, I am that girl, mother.

Mother: Yes, my dear, but if you will try hard to do better, I will give you a little money every Saturday to put in the bank.

Elsie: Oh, mother, I will try.

Fred: Will you not buy a bank for each of us, father?

Father: No, my son, I prefer to give you a larger bank so that you may have one fund and together decide how to spend it. What would you like to do with the money you save?

Elsie: We could buy candies and nice things to eat.

Robert: But then all our money would soon be gone, and we would have nothing to show for it.

Father: Right, Robert, I gave you the bank to teach you how long it really takes to save money and how unwise it is to spend it carelessly. Mother and I wish to train you to depend on yourselves and not to expect us always to give you money when you wish it.

Robert: I tell you. Let us buy a cart and a goat to draw us around.

Fred: We had better save till we can buy two goats and they would draw us better than one.

Robert and Elsie: Yes! Let us have two goats.

Father: I think you are right. It will take you longer to save the money, but two will be better than one.

Robert: Let us have a cover on the wagon and we can drive in rainy weather. I will sit in front and drive, Fred and Elsie can sit inside and Fred can pretend he is grandfather.

Fred: No! I'd rather be the driver, you be grandfather.

Robert: No, I had better drive, because you catch cold so easily.

Fred: I am not afraid of catching cold, I am the oldest and I should drive.

Robert: Because you are older you are most like grandfather, so you should be grandfather and sit inside.

Father: You had better wait till you get the goats and wagon and then take turns in driving.

Fred: Father, what kind of people have come to live in the little house on our farm?

Father: A very good woman and her little grandson about your age, Fred. She is a poor woman and her grandson, Paul, cares for her one cow and sells the milk. The money for the milk is her only income. I think Paul is a good boy and I hope you will be kind to him.

Fred and Robert: We will, father.

Act II—Scene I

Place—A road near the widow's house the following Spring.

(Fred, Robert, Elsie together and Paul enters.)

Fred: Good morning, Paul. We are glad to meet you. We are going for a walk, would you like to come with us?

Paul: Indeed I would like to go with you, but I cannot

go. I have to milk Bess, my cow, and sell her milk for my grandmother.

Robert: Does she give much milk?

Paul: Oh, yes! I should say so, and all the people to whom I sell it like it. Bess is a beautiful cow. I have a bank and whenever I get a penny for myself I put it in my bank to buy a collar and bell for her. I love good Bess.

Elsie: Have you much money in your bank?

Paul: I have nearly a dollar, but it will take a good deal more to get the collar and the bell.

Fred: We have a bank, too, and we are going to buy a wagon and two goats to draw us. What is that you have in your hand? Is it for Bess to eat?

Paul: No, it is a plant I gather for my grandmother. She sells it to a druggist and the money she gets for me I put into my bank.

Fred: We are glad to know you, Paul, and we will come to see you often and help you to gather the plant that your grandmother sells to the druggist.

Paul: Thank you, you are very kind.

Elsie: I will help you too, Paul.

(Curtain should drop for a few seconds.)

Act II—Scene II

Place—A road near the widow's house one year later.

(Fred, Robert, Elsie and Paul in a group.)

Fred: Why, Paul, we have not seen you all winter. Have you got money enough to buy the collar and bell for Bess?

Paul: No, not yet.

Robert: It won't be long before we can buy our wagon and goats and then we will drive like princes.

Elsie: Bess must have her bell soon and then we can hear where you are and drive to see you.

Robert: You are going to get Bess her bell, are you not?

Paul: No.

Fred: I think you are mean.

Robert: If I were Bess I would not like you another minute.

Paul: I cannot help it. I have a good reason.

Fred: A good excuse, you mean.

Robert: You're a miser.

Paul: No, I am not that. I love my Bess much more than I can tell, but I love my grandmother more. She fell on the ice and broke her leg. She grew sick and weak. I spent all my money for medicine and fruit for her.

Elsie: Did the fruit do her good?

Paul: Oh, yes, but it is all gone now.

Robert: Do you know, I like Bess better without a collar.

Elsie: I, too, like her better this way.

Fred: The bell might have frightened Bess.

Paul: Thank you for trying to comfort me.

Fred: We have plenty of fruit at home. I am sure mother and father would like us to bring some for your grandmother, if she would accept it.

Paul: Oh, you dear, kind friends! Now my grandmother will get better.

Act III—Scene I

Place—The same road two weeks later.

(Paul crying alone when the curtain rises. The other three come on together.)

Fred: Why, Paul! What is the matter? Is your grandmother dead?

Paul: No! My grandmother is much better since your mother began so kindly to send her fruit every day. But Bess is dead. She ate some plant that poisoned her.

Elsie: Don't cry, Paul. Bess was a beautiful cow, but there are other cows.

Paul: Not for us. We can never buy another. Bess helped to support us. Now we may have to move because we cannot pay the rent.

All the Three Children: Oh, I hope not, Paul.

Fred: We will go and tell our father that Bess is dead. I am sure he will let your grandmother and you live on in the house.

Act III—Scene II

Place—The living room of the children's home.

Fred: Oh, father! Paul's beautiful cow has been poisoned, and she is dead.

Robert: You will send them another cow, won't you?

Elsie: A real nice one—the very best you can get.

Father: No! I am very sorry, but I am not rich enough to send a cow to every poor person who needs one. I have to support you and your mother from my farm, and what I have left I must share with many poor people. I cannot bear the expense of a cow.

Fred: The dealer is coming today with our two goats.

Elsie: Oh! I wish the goats could turn into a cow.

Fred: Wouldn't it be fine! Then we could milk her and give the milk to Paul and his grandmother.

Robert: But you could not drive around with a cow.

Fred: If I could make Bess alive again I would not care about driving around town.

Robert: But you cannot do that.

Elsie: I suppose there are cows almost as nice as Bess.

Fred and Robert: Hurrah for Elsie! Let us buy a cow for Paul instead of the goats. Do you agree, Elsie?

Elsie: Of course I do. How grand!

Robert: It was you, Elsie, that gave us the thought.

Fred: I will call father and we will ask him if we may buy a cow for Paul. *(Exit Fred, who soon returns with his father.)*

Robert: Do not be angry with us, father. We would like to buy a cow for Paul. May we?

Father: With what?

The Three Children (excitedly): With the money in our bank.

Father: Then you cannot have any goats or wagon.

Fred: That does not matter.

Robert and Elsie: No, father, that does not matter. Please let us buy the cow for Paul and his grandmother.

Father: You will be too old to ride behind goats before you can save enough again to buy them. Think it out well before it is too late.

Fred: Father, I do not want the goats. I would rather help Paul and his grandmother.

Father: I am very happy, too, my dear children. I will ask my overseer to buy you a good cow.

The Three Children: Oh, thank you, father, we will ask him to get one as much like Bess as possible.

(Curtain falls.)

Act IV—Scene I

Place—The same living room.

(The Overseer, Father and the Three Children all present.)

The Overseer: I found a good cow for you and her name is Bess.

The Children: Oh, how fine!

The Overseer: She cost a lot of money, but there will be some left in the bank.

Father: That will do to start a new account.

Elsie: No! No! Father. We must buy a collar and bell for Bess, just as Paul wished.

Both Boys: Oh, Elsie, you're a dear!

Elsie: Will there be enough money to buy a pail?

The Overseer: Yes, there will be enough.

Elsie: Then let us buy a pail.

The Boys: Elsie, you are great!

(Curtain falls.)

Act IV—Scene II

Place—The kitchen in Paul's cottage.

(Paul is seated at a table writing, weeping. Suddenly a sound of a cow bell is heard and Fred, Robert and Elsie come rushing in, Elsie carrying a pail.)

Fred: Paul! Where are you, Paul? We have brought you a new Bess and a pail and some hay. Look out of the window and see your new cow. *(Paul looks.)*

Paul: Oh, thank you! Thank you! She is a beauty. She is like my old Bess.

Elsie: Do you like her, Paul? We bought her with the money in our own bank.

Paul: Oh, yes! I can never thank you enough. Why the bell sounds like the organ in the church. Grandmother! Come and see our new cow.

Grandmother (after looking out of the window): God has answered my prayers. He has sent us help by His angels. Does the cow give milk?

Fred, Robert and Elsie: Yes!

Grandmother: Where did you get the money?

The Three Children: Out of our bank.

Elsie: It is empty now, but we will begin again.

Fred: It was a good bank. We never had such joy before, and we must thank the bank.

Paul: But I am so sorry you cannot have your wagon and your goats.

Fred: But it makes us happier to give the cow to you and your grandmother than to have the goats and the wagon.

Robert: Yes, indeed, Paul; I am happier than I ever was before.

Elsie: So am I. I am so happy because you and your grandmother are so happy.

Paul: You have made me the happiest boy in the land. I can scarcely tell the cow from Bess. I am going to work hard and I will do all I can to make poor people happy when I grow up.

The Other Three Children: So will we.

Grandmother: God bless you all. You have been a true blessing to Paul and me. I never felt so much like singing, "Praise God from whom all blessings flow."

The Three Children: We never knew before The Joy of Giving.

(Curtain falls.)

THE MIDNIGHT HOUR

Book Two—Page 201

Persons

Knight Egbert
Edna, his daughter fifteen
Branton, an old man
His Wife
His Daughter, Anna
Knight Cunard, an enemy of Knight Egbert's
The Gatekeeper
The Gatekeeper's Wife
The Gatekeeper's Children
Lady Cunard

Act I—Scene I

Place—A room in a castle.

(Knight Egbert has been severely wounded in his right arm, which he carries in a sling. Knight Egbert and Edna are together. Enter Branton.)

Branton: Sir Knight, the Duke asks you to come as soon as you can with your soldiers.

Knight Egbert: Tell the Duke, my brave Branton, that I have not recovered from my wound, so I cannot go. I wish I could help the Duke. Tell him I hope to be able to come in a month. *(Exit Branton.)*

Edna: My dear father, please tell me about Mr. Branton.

Knight Egbert: Gladly, my daughter. He has long been one of my strongest and bravest men. First I must tell you about Knight Cunard of Fitzburg. His great fortress with it tall towers may be seen from our upper windows. You have never met him because long before your mother died he was my enemy and has been ever since. He hated me because the great Duke liked me more than him. Then I beat him at a shooting competition and he was angry because I got the first prize. It happened one

day that Mr. Branton, one of my best men, shot a deer in my forest near Knight Cunard's property. In revenge Knight Cunard and his men captured Mr. Branton and dragged him away. When Mrs. Branton told me I started with some of my men and caught up with Knight Cunard's party when he and his men were in a hotel drinking. We found Mr. Branton tied and lying in a cart. I cut the ropes that bound him and galloped home with him to our castle. I saved Mr. Branton's life and gave him a place to live on my estate, as far as possible from Knight Cunard's castle. Knight Cunard hated me more than ever before, because I rescued my true friend, Mr. Branton.

Act I—Scene II

Place—Same room in the castle.
(Knight Egbert, Edna and Knight Cunard together.)

Knight Egbert: Edna, my dear daughter, I have but a few moments to tell you that some of my guards have proved to be traitors. They opened one of the gates and admitted Knight Cunard and his men. They seized me and have bound me as you see. They are now drinking my wine and I am to be confined in Knight Cunard's great castle.

Edna: Oh, father dear, how long?

Knight Egbert: Probably to the end of my life.

Edna: I must go with you, father. I canot live without you, now that mother is dead.

Knight Egbert: Knight Cunard will not permit you to live in his castle with me. We must part.

Edna: Do not speak of parting, father. I must go.
(Enter Knight Cunard.)

Edna: Oh, Knight Cunard, please let me go with my father.

Knight Cunard: No, you cannot go. Come, Knight Egbert, I have long wished to capture you; I have you now. Come along with me to the prison in my castle. Follow me.

Knight Egbert: Let me kiss my dear daughter and I will go with you. May I not give my innocent child some advice? Her mother is dead.

Knight Cunard: I will return in a few minutes. Be ready! *(Knight Cunard retires.)*

Knight Egbert: Edna, my darling daughter, you must fly at once from the castle. Go to the home of Branton, my honest woodman, and my friend. There you may be safe. Be like your lost mother and do what she would wish you to do if she were alive. Do not be ashamed of working. Goodness, innocence and tenderness are better than riches. If I die, my last hours will be comforted by the thought that I have a good, true daughter.

Edna: Oh, father dear! I will be good and true and I will always love you.

Knight Egbert: Thank you, my child. You make me happy even in this dreadful hour. I hear them coming. Kiss me, my darling. *(Enter Knight Cunard and some of his men. Edna clings to her father, weeping.)*

Edna: Oh, Knight Cunard, please let me go with my dear father.

Knight Cunard: You cannot come. *(To his men)* Take her away and bring him along. *(They pass out while Edna sobs aloud.)*

Act II—Scene I

Place—A strange road far from the castle.
(Edna meets Branton, the woodman, with his axe.)

Edna: You are my father's woodman. I am Knight Egbert's daughter.

Branton: Yes, child, I am Knight Egbert's woodman. You must be lost; I will take you to your good father.

Edna: Oh, Mr. Branton! You have not heard that Knight Cunard, my father's enemy, has taken my father away to prison in his castle.

Branton: No, I did not hear. How did Knight Cunard get into your castle?

Edna: Some bad guards admitted him by opening a gate for him and his men.

Branton: What wicked guards! My dear child you must come to my house. We will protect you.

Edna: My poor father told me to come to you and you would take care of me.

Branton: So will I. Your father saved my life when Knight Cunard had me tied in his cart taking me away to kill me. I would die for your father. So would my wife and daughter. Come with me.

(Curtain falls.)

Act II—Scene II

Place—Branton's cottage in the wood.
(Edna, Branton and his wife and daughter.)

Branton: Dear wife and daughter, I have sad news. Knight Cunard has captured Knight Egbert and taken him to prison. This is Knight Egbert's daughter. Knight

Egbert told her to come to us. We will welcome her to our little home, will we not?

Mrs. Branton and Her Daughter: Yes, indeed we will.

Branton: We will do all we can to make you happy for your good father's sake. Do not fear, God will save your father.

Edna: Oh, I wish I could help to save him.

Branton (clapping his hands): I have a plan. There are many fine mushrooms in the forest. I will gather them every day for you and you may go to Knight Cunard's castle to sell them. They like mushrooms very much at the castle. You might get acquainted with some of the servants and thus learn something about your father.

Edna: Oh, I am so glad. I will go tomorrow. Even to be near my father will make me happy.

(Curtain falls.)

Act II—Scene III

Place—Branton's cottage in the wood.

(Edna dressed as a peasant girl with a basket of mushrooms. Branton and his wife and daughter, Anna; the gatekeeper and his wife.)

Branton: I hope you may succeed.

Edna: It will mean so much if I do.

Mrs. Branton: Anna will go with you till you get near the castle. Do not be afraid, my dear. Anna will wait for you till you come back.

Edna: Oh, thank you. Let us go, Anna. *(They start on their journey.)*

Anna: I know a place where I can wait in safety not far from the castle, Edna, and I will knit till you return.

Edna: You are so kind. I hope I may bring good news when I come back. Goodbye. *(Edna approaches the castle gate as the gatekeeper opens the gate.)*

Gatekeeper: What do you come here for, little girl?

Edna: If you please, sir, I would like you to buy my fine mushrooms.

Gatekeeper: They are excellent mushrooms. What do you want for them?

Edna: What you think they are worth, sir. I am sure you would not pay me too little.

Gatekeeper: Well said. Wait here till I take them into the castle. They have not had any for a long time, and I am sure they will be glad to get them and pay you a fair price for them.

Edna: Thank you. May I play with your two children?

Gatekeeper: Yes, dear, you may. They are fond of play. *(The gatekeeper goes into the castle and Edna plays with the children, who are very happy. Enter the gatekeeper's wife.)*

The Wife: Who are you that you dare sit at my door? What are you doing here? Hurry away.

Gatekeeper: Do not be unkind to the litle girl. I offered her the seat while I went into sell her mushrooms. Do not be hasty. I was wondering if she would like to be a servant in our house. If you are cross no one will like to stay with you.

The Wife: That explains it. You must forgive me, my child, but it is our duty to watch the gate.

Edna: I am sorry to cause you any trouble and I beg your pardon.

The Wife: I am glad you are a thoughtful, polite girl. You must stay and have dinner with us.

Edna: Thank you! You are very kind. I will stay.

The Wife: My children seem fond of you and I like you, too. Would you not like to live with me in service?

Edna: Yes! With all my heart I will stay and I will serve you faithfully.

The Children: Hurrah! You will play with us sometimes, will you not?

Edna: Yes! When your mother can spare me.

The Wife: Very well! Go home and tell your people. If they are willing, come back in a week. *(Edna takes her empty basket and goes out.)*

(Curtain falls.)

Act III—Scene I

Place—The gatekeeper's cottage near the castle gate.

(Edna, the gatekeeper and his wife together.)

The Wife: I am glad to see you back, my children have asked about you many times since you were here.

Edna: I am glad, too, to come back to you and your kind husband and your children.

Gatekeeper: You will prepare the meals for the prisoners, Edna.

Edna: Might I sometime see the prisoners?

Gatekeeper: No, you must not be too curious.

(Curtain falls.)

Act III—Scene II

Place—The same cottage a week later.

(Gatekeeper, Edna and Knight Egbert in conversation.)

Gatekeeper: Edna, I am compelled to go with Knight Cunard on a long journey tomorrow and I will be away several days. My wife does not like to take meals to the

prisoners. I wish you to take their meals to them, so you will come with me now to see the cells so you will learn how to bring them their meals.

Edna: Do you go into their cells?

Gatekeeper: No! Only into one cell. One good man is in prison here, Knight Egbert. I go in to see him when I take his food and you may do so too. Let us go. *(Curtain drops and rises again as soon as Knight Egbert's room is ready. The stage should be darkened.)*

Gatekeeper: I have brought our servant to show her how to bring your meals because I have to be away for several days. She is a good girl and I can trust her.

Knight Egbert: I have a daughter about your age. Oh, how I wish I could learn how she is. She was a good daughter. I hope you will be as good as my Edna, my dear. *(Edna sighed heavily. Knight Egbert continued.)* Have you any sorrow? What makes you sigh so heavily?

Edna: My father has been separated from me.

Knight Egbert: I hope you may find him soon. You have a very tender heart.

Gatekeeper: Indeed she has, entirely too tender. Do not cry so much, or I cannot let you fill my place.

Knight Egbert: Bear up, dear child.

Edna (kissing his hand): Thank you, I will try to do so.

(Curtain falls.)

(After a short interval it rises again. Knight Egbert is alone when Edna comes to see him.)

Edna: You seem so fond of your daughter that I came to bring you news of her.

Knight Egbert: From my dear Edna? If you could do that you would be as welcome as an angel. Tell me,

tell me, do you know her? Have you seen her? Speak! Speak!

Edna: I can give you news of her. See! Do you recognize this badge and chain?

Knight Egbert: Yes, this badge is mine, which I gave her when we parted. You must know her well, for she promised to keep it always.

Edna: She did keep it, father. I am Edna, your daughter.

Knight Egbert: You! Oh, now I see, you are my daughter disguised. Come to my arms. Tell me, how did you get here.

Edna: I came to sell mushrooms and the wife of the gatekeeper liked me and asked me to serve her, and I am doing so. You told me to work and I am doing so. My mistress is away till tomorrow and I am free except when preparing meals for the prisoners, so I will clean out your cell today and spend the day with you.

Knight Egbert: What a good daughter I have.

Edna: What a kind, good father I have.

Act IV—Scene I

Place—A room in Knight Cunard's castle.

Lady Cunard (to servant): Go to the Gatekeeper's lodge and bring the girl to me that saved my dear little son Arnold from drowning when he fell into the deep ditch. *(Enter servant with Edna.)* Dear girl, how can I thank you enough for risking your own life to save my son, my darling Arnold? Your noble act must not pass unrewarded. How brave you were. Let me kiss you. What joy you have given me. Ask what you will and I will give it to you, if in my power.

Edna: Thank you, Lady Cunard. I gladly accept your kind offer. *(Exit Edna.)*

(Curtain falls and rises again when an old servant is seen with Lady Cunard.)

Act IV—Scene II

Place—Same room in Knight Cunard's castle.

Servant: Lady Cunard, it is my duty to tell you that a young girl visits Knight Egbert every night and holds long conversations with him. I fear he is plotting to escape.

Lady Cunard: I will watch tonight and listen at the door and hear what they say. Then I will know how to act.

(Curtain falls.)

Act IV—Scene III

Place—Same room in Knight Cunard's castle.

(Knight Cunard and his Lady in conversation.)

Lady Cunard: I am so glad you have returned. A little servant in the Gatekeeper's house saved our dear little Arnold from drowning at the risk of her own life. Our butler told me she spent a part of her time each night talking with one of the prisoners. I hid and listened to the conversation between her and the prisoner. I learned that she is the prisoner's daughter and I heard her tell him about saving Arnold's life. He praised her highly for her bravery and said that although you are his enemy he was glad she saved your son. He said no word in anger about you but praised her for risking her own life to save the child you love.

Knight Cunard: I hope you rewarded her.

Lady Cunard: I left that for you to do.

Knight Cunard: Then have her brought at once. *(A servant enters with Edna.)*

Knight Cunard: My brave girl, I owe you my thanks. Without your help I would have been very unhappy at the loss of my darling boy. Ask me what you will and you shall have it.

Edna: I ask but one thing, freedom for my dear father, Knight Egbert, that he may return to his castle.

Knight Cunard: Gladly I grant your request. I am sorry for my shameful quarrels with your father. Remain here with my wife and I will bring your father to you. *(Exit Knight Cunard who soon returns with Knight Egbert.)*

Knight Cunard: Knight Egbert, your brave daughter saved my boy and for her noble action I present her father to her as a free man, and if you will allow me to take your hand, I will express my deep sorrow for the pain I have caused you and ask you to accept my true friendship for the rest of our lives.

Knight Egbert: Friendship is sweeter than enmity. Here is my hand, let us be friends.

Edna: Oh, I did not know that I could be so happy.

Knight Cunard: You deserve to be happy. Your bravery made me happy; and I am happier because your father and I are to be friends.

Knight Egbert: And I, too, am happy because my enemy is now my friend and because I have so true and noble a daughter.

Knight Cunard: Your daughter refused a present for her bravery while I was her father's enemy. I hope she will accept this chain and star from her father's friend.

Edna: I will now accept it and wear it. It will remind me of the happiest day of my life.

Knight Cunard: Now I will have you driven home in my best carriage.

Knight Egbert: Thank you.

Edna: I too thank you. I will now say good-bye to my mistress, the Gatekeeper's wife, I hope you will come to see my father and bring your lady and your little son.

Knight Cunard: If your father approves, I will come.

Knight Egbert: Come my friend.

(Curtain drops.)

THE INHERITANCE

Book Three—Page 149

Persons

Mr. Acton Mr. Richmond A Sailor The Butler
Mr. Bond Six Relatives George Acton
Miss Bond Lucy Richmond Guests

Act I—Scene I

Place—A room in Mr. Acton's home. Mr. Acton is seated before the fire.

(Enter Mr. Richmond.)

Mr. Richmond: Good evening, Mr. Acton. Here are some letters a messenger has just brought to your store.

Mr. Acton (glances quickly at the addresses and then opens one): This is dreadful news.

Mr. Richmond: Do tell me what has happened.

Mr. Acton: Dear Mr. Richmond, I am afraid my son, George, has been drowned. The vessel he sailed on has sunk in the channel. Oh, my dear good son is drowned.

Mr. Richmond: Perhaps your son is among those saved, or possibly he did not embark.

Mr. Acton: You do kindle a spark of hope, my dear Mr. Richmond, but I fear there is little hope. Please telegraph to the steamship office and get all the information you can. *(Mr. Richmond leaves. Mr. Acton walks up and down in great anxiety, saying, "My poor son, my dear boy.")*

Mr. Richmond (returning): It is too true. George was on the vessel and he is lost.

Mr. Acton (sinking on a chair): My dear son, my only child is dead.

Mr. Richmond: There is a sailor from the ship in the hall. He can tell the sad story.

Mr. Acton: Bring him to me. Oh, my dear George—Come in Sailor. Were you on the ship?

Sailor: Yes, Sir! We had the worst storm I ever saw. It came about midnight and in less than two hours it had seriously damaged the ship and driven us out of our course. Suddenly we crashed upon a rock and the ship foundered. Only two passengers, the helmsman, seven other sailors and I were saved. The loss of your son was deeply regretted by all who were saved. He was such a kind and manly young man. I saw him near the bow of the vessel just before the storm struck, but I saw him no more. I found this wallet as I came down from the rigging. It contains letters from you to your son, and money. That is why I brought it myself.

Mr. Acton: Thank you. I am deeply indebted to you. I am glad my dear, good son kept my letters. Take this money for your love for my son and your honesty in bringing the wallet to me. Lay the money by for your old age. Good bye. *(The sailor retires.)*

Mr. Acton to Mr. Richmond: Dear Mr. Richmond, I am an old man. I have not been well. I fear the shock of my son's death may hasten mine, as my heart has not been right for some time. You have been a very faithful servant for many years. I wish to provide well for you and your family and for all those who worked in my store. Write down the amounts I name for each and give the list to my lawyer tomorrow. The rest of my money would naturally go to my relatives, but I know they would not make good use of it and so I will leave it for a hospital and other charitable purposes. Come in the morning, and I will give the list to you. Get my lawyer to draw up my will, and bring it to me and I will sign it tomorrow. Good night. I do not feel very well so I will retire.

Act I—Scene II

Place—The hallway in Mr. Acton's home.

Mr. Richmond: I called for a document that Mr. Acton was to prepare.

Butler: I am sorry, sir, that Mr. Acton who went to bed immediately after you were here yesterday is dead. We found him dead in bed this morning.

Mr. Richmond: This is dreadful news! He made no will and now I am afraid there will be trouble in regard to his money. His relatives are selfish people and they will quarrel about his money and what they get they will misuse.

(Curtain falls.)

Act II—Scene I

Place—A room in the late Mr. Acton's home.

Mr. Bond to Mr. Richmond: How much money did the old fellow leave?

Mr. Richmond: Mr. Acton left a little over a million dollars.

The Six Relatives: What! Only a million dollars.

Mr. Bond: You were his bookkeeper. If there are only a million dollars left, you must have taken a lot of his fortune for yourself. We will have the books and papers examined and if we find anything wrong we will put you in jail.

Mr. Richmond: I am an honest man. Mr. Acton had some large losses.

Mr. Bond: Some large losses, had he! We will find out how he had large losses. I suspect that you know how his losses came. You look like one that spent more money than his salary.

The Other Five Relatives: Yes, he has a bad look. He does not look honest. I would not trust him. We will get a lawyer after him. He will be made to pay back what he took. *(Each of the other five speaks one after the other.)*

Mr. Richmond: I never took any money wrongfully from Mr. Acton. A year ago he gave me a sum of money in addition to my salary on account of long service for him. He was a just man. You will find the amount in the books.

Mr. Bond: But have you any authority to show for taking the money?

Mr. Richmond: No! Mr. Acton told me how to enter the money in the books when he gave it to me.

Mr. Bond: A pretty story indeed!

The Five Together: Yes! A pretty story indeed.

Mr. Bond: The court will deal with you.

Mr. Richmond: I am an honest man.

Mr. Bond: We will let the court settle that.

The Five: Yes! We will let the court settle that.

Mr. Bond: Now you will leave us to divide the money. *(Mr. Richmond goes out.)*

Mr. Bond: As I am his nearest relative, I want one half his money.

The Others: No! You won't get half.

Mr. Bond: I demand half.

The Rest: You won't get it!

Mr. Bond: You will see that I will.

The Rest: We will see that you won't.

One of the Five: I say let him take the house and three hundred thousand dollars and we divide the rest equally.

The Other Five: That is fair. If he does not take that we will go to law.

The Other One: Now you take what I offered or we go to law against you.

Mr. Bond: Well, I will take the house and three hundred thousand dollars.

(Curtain falls.)

Act III—Scene I

Place—Mr. Bond's home, formerly Mr. Acton's, now extravagantly furnished.

Mr. Bond: My friends on behalf of my wife, my daughters and myself I welcome you to our home tonight. Unlike the former owner, we intend to open our house often to show hospitality to our friends. *(The gathering*

clap their hands and one of the men says:) We thank you very heartily for inviting us to your mansion. *(Enter George Acton with Lucy Richmond on his arm followed by Mr. and Mrs. Richmond.)*

Mr. Bond: (Aside to his wife.) The Richmonds have complained to him about the lawsuit and so he has brought them here in their shabby clothes. It is disgraceful. *(Then to George.)* I know why you have come with these people. It is probably on account of the lawsuit I have brought against him. I am very sorry that any difference or ill feeling exists between us, but I shall call off the law-suit and I will pay him the money I owe him at once. Call my bookkeeper.

George: Do not bother about that. The matter now concerns me, not you, and when you and my other relatives pay back to me my father's money I will see that Mr. Richmond is properly treated and his money restored to him. We have just come from the grave where my father is buried; my dear, my deeply loved father.

Mr. Bond: I am so sorry the stone I wished has not been erected at your father's grave.

Miss Bond: Yes! We are sorry the stone cutter has disappointed us. Only two days ago I visited the grave and thought how beautiful a monument of Carrara marble would look.

George: If you were there two days ago, you must have seen that the grave has a beautiful memorial in honor of my father put there by loving hands, although those who had received my father's money had selfishly neglected to pay any respect to his memory.

Miss Bond: I was—I don't know—I must have—

George: It is clear you never visited the grave for a beautiful memorial has been there for months. I am

ashamed of you, Mr. Bond. You took my father's fine home and a large part of his money. Neither you nor any one of those who were made wealthy by my father's death thought of honoring his memory. Let me tell you now that you must leave my father's house, and you and all others who took his money will have to return it to me. You do not deserve to be allowed to keep any of it. You may now leave my home and remember you will not be allowed to keep anything you bought with my father's money, unless you pay me for it.

To those who are here and who for years showed love and respect for my father and for me, I give you a hearty welcome to remain and to them I have great pleasure in introducing Miss Lucy Richmond who has promised to be my wife and whose father and mother have kindly accepted me as their son. It was Lucy Richmond who planted a beautiful flower at my father's neglected grave, believing that I had been drowned. I think more of that flower than of all the riches in the world.

You will be glad to know I floated away from the wrecked ship on a large plank and was picked up by an outgoing ship and was unable to return until today. As the rightful owner of this house I ask you to remain and spend the evening with Mr. and Mrs. Richmond, their daughter, and myself.

DIRECTIONS FOR CONDUCTING A TEST

The teacher should see that each pupil is supplied with a sheet of paper and a pencil. A satisfactory form is shown below:

Name..... Date.....

Grade..... Test No.....

Time.....

Answer	Value
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	

When reading is to begin the teacher will indicate the page and direct the pupils to begin reading, all at the same time. She will explain that, as the pupils read, she will indicate the time every quarter of a minute on the board and that the pupil should record on his sheet in the space marked "Time" the time he finds written on the board the moment he finishes reading the selection.

When a pupil has finished the reading he should close the book and when all have finished, the teacher should

then write on the board a series of well chosen questions covering the points of the story, the pupils numbering their answers as the questions are numbered. It is not necessary for the children to write the questions. A reasonable time should be allowed for the pupils to answer one question before another is written; no pupil should be allowed to consume so much time as to delay the exercise. The answers need not be in sentences. If the teacher so desires, she may allow the pupils to write at her dictation the relative value she has previously placed upon each question, on the score of 100, in the column marked "Value."

The completed sheets should be collected, scored and used as a basis for determining the progress of the members of the class throughout the year.

These general directions for the methods of conducting both speed and comprehension tests may be followed in each Test Lesson through Book One, Book Two and Book Three.

TEST LESSON—BOOK ONE

Pages 47-50.

Speed Test. Conducted in accordance with directions given above.

Comprehension Test. To be given immediately following the Speed Test without further reference to the book.

Questions Evaluated	Value
1. Where was the house described in this story located?	3
2. To whom did it belong?	4

3.	How many children were there?	5
4.	What were their names?	7
5.	What did the son wish to do when he grew up?	8
6.	What did the father have to say about it?	8
7.	What was the "unwelcome news"?	15
8.	What did Casper suggest when he learned of the trouble?	10
9.	What did Constance say?	5
10.	How did this make Captain Walters feel?	10
11.	What did Captain Walters then decide to do?	15
12.	Who was the visitor who arrived just as Captain Walters was leaving the veranda?	10

TEST LESSON—BOOK TWO

Pages 45-47.

Speed Test. To be given following the suggestions previously outlined.

Comprehension Test. To be conducted immediately after the Speed Test without further reference to the book.

	Questions Evaluated	Value
1.	Who was Johann Schmidt?	4
2.	Where did he live?	3
3.	Who was in his family?	3
4.	What kind of a girl was she?	10
5.	What lesson did her father teach using the violet as an example?	15
6.	What lesson did her father teach using the lily as an example?	15
7.	What was Johann Schmidt's greatest pride?	10

8. Why did Marie go to the woods one May morning? 5
9. What did she bring back with her?..... 5
10. Whom did she meet as she was returning?... 5
11. What did they say?..... 10
12. What did Marie reply?..... 5
13. What did Amelia finally request?..... 10

TEST LESSON—BOOK THREE

Pages 27-29.

Speed Test. Conducted in accordance with directions given above.

Comprehension Test. To be given immediately following the Speed Test.

	Questions Evaluated	Value
1.	Where had Antonio been and where was he going?	5
2.	What kind of a day was it and at what time of year?	5
3.	What kind of parents did Antonio have?.....	10
4.	What were they doing for him?.....	10
5.	How did he show his appreciation?.....	10
6.	Whom did Antonio meet?.....	5
7.	What were they, where were they from and what were they doing?.....	10
8.	What did they do to Antonio?.....	5
9.	What did Antonio do?.....	5
10.	Who were the other prisoners?.....	15
11.	Who was saddest of all? Why?.....	10
12.	What influence did Antonio have on the other prisoners?	5
13.	What did they all finally do?.....	5

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